

# *The* NEW YORK **CLIPPER**

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

SEPTEMBER 17, 1919

PRICE TEN CENTS



THE NATIONAL THEATRICAL WEEKLY



# HARRY VON TILZER'S

Sensational Overnight Song Hit. A Wonderful Comedy Lyric by Andrew B. Sterling

## WHOA, JANUARY

(YOU'RE GOING TO BE WORSE THAN JULY)

Words by  
ANDREW B. STERLING

WHOA JANUARY  
(You're Going To Be Worse Than July)

Music by  
HARRY VON TILZER

Tempo di Marcia

Voice

The first of Ju-ly they said we'd go dry — And  
Last night in a dream — how real it did seem — A

ev-ry one thought there'd be noth-ing to buy — But you got yours and I got mine And  
rasp-ber-ry sod a all smothered with cream — Said peek-a-boo I'll get you soon The

ev-ry one was hap-py we were feel-ing fine — But soon we'll be through — then  
time is com-ing when you'll have to use a spoon — They filled you I hear — with

won't we feel blue — No more we'll hear that "have an-oth-er" sound — Can you pic-ture me —  
two per-cent beer — But soon you'll be an ice cream sod-a hound — There's drinks we can pick —

say-ing "Gim-me some tea" — When Mis-ter Jan-u-a-ry comes a-round —  
but not one with a kick — When Mis-ter Jan-u-a-ry comes a-round —

Chorus

Whoa Jan-u-a-ry, oh Jan-u-a-ry I hate to see — you come 'round  
Whoa Jan-u-a-ry, oh Jan-u-a-ry I hate to see — you come 'round

Ju-ly was might-y tough but we could get e-nough And if we knew the  
Ju-ly you made us think we could-n't get a drink But when we want-ed

bar-man we could get the reg-lar stuff, But oh Jan-u-a-ry, whoa Jan-u-a-ry  
some-thing all we had to do was wink, But oh Jan-u-a-ry, whoa Jan-u-a-ry

I'm so sad I want to cry — You're the month that's going to make my life a wreck —  
So long good old rock and rye — Mis-ter Be-vo nev-er made a hit with me —

I know I will turn in- to a hors-es neck — Whoa Jan-u-a-ry when you go dry —  
Cause it has-n't got the right au-thor-i-ty — Whoa Jan-u-a-ry when you go dry —

— You're going to be worse — than Ju-ly. — ly.  
— You're going to be worse — than Ju-ly. — ly.

Copyright MCMXIX by Harry Von Tilzer Music Pub. Co., 222 W. 46th St., N.Y.

Here is  
Your  
Copy.  
Wire  
for  
Orches-  
tration.

Any-  
body  
Can  
Sing It.  
Lots of  
Extra  
Choruses.

HARRY VON TILZER MUSIC PUB. CO.,

BEN BORNSTEIN, General Manager

LONDON  
Herman Darewski Music Pub. Co.

CHICAGO—STATE LAKE BLDG., Suite 820  
EDDIE LEWIS, Prof. Mgr.

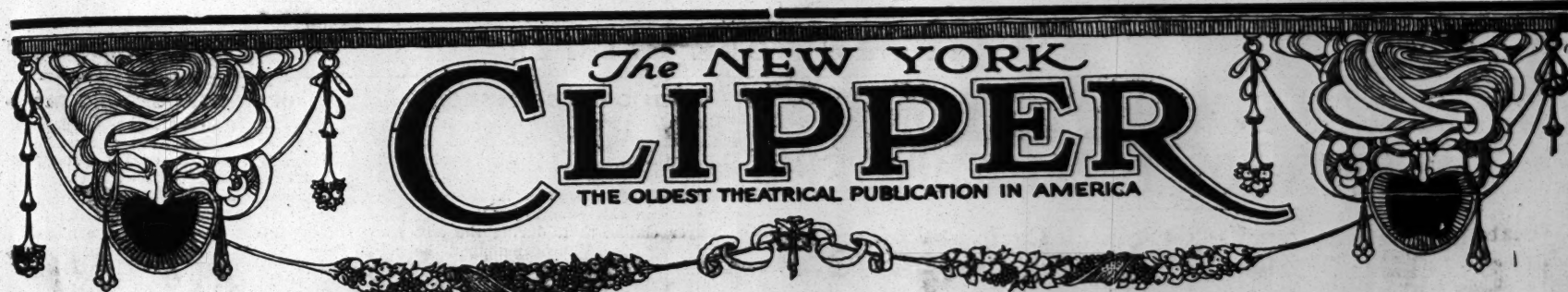
222 West 46th Street, New York City

MURRAY BLOOM, Professional Manager

BOSTON—220 TREMONT ST.  
BILLY HARRISON, Prof. Mgr.

PHILADELPHIA—KEITH THEATRE BLDG.,  
Suite 705—HARRY LINK, Prof. Mgr.





Copyrighted, 1919, and published weekly by the Clipper Corporation, 1604 Broadway, New York. Entered at the Post-office at New York, June 24, 1879, as second-class mail matter under Act of March 3, 1879.

Founded by  
FRANK QUEEN, 1853

NEW YORK, SEPTEMBER 17, 1919

VOLUME LXVII—No. 32  
Price, Ten Cents, \$4.00 a Year

## ACTOR HELD IN CHICAGO MURDER

### POLICE SAY HE KNOWS MUCH

CHICAGO, Sept. 15.—Believed by the police to know considerable about the murder of Mrs. Louisa Brown, widow of a clergyman, Thomas Palmer, a Los Angeles moving picture actor, was arrested here yesterday, and held at the Maywood police headquarters for examination.

In the arrest of Palmer by Detective Sergts. Folsom and O'Brien, just as he was taking a train for his home, the police believe that the mystery surrounding the death of Mrs. Brown, who they found murdered in her home last Thursday, has been cleared up.

The most incriminating of the evidence, charged against Palmer by the police, concerns a quarrel he is reported to have had with the former minister's wife shortly before she was slain.

Mrs. Brown the police say sold Palmer and his father-in-law, a man named Stoul, a pony. Neighbors state that the three engaged in a quarrel over the payment of the price, \$75, and that, last Sunday, three days prior to the murder, the two men went to the Brown bungalow and re-opened the argument.

This report, coupled with others to the effect that Palmer's face and body were badly scratched, as though by a woman's fingernails, led to his arrest. The detectives who brought him to the Maywood jail asserted that he appeared extremely nervous.

Mrs. Marie Palmer, his wife, also a former movie actress denied that her husband had anything to do with the murder of Mrs. Brown, declaring that she was with him all of Wednesday afternoon and Thursday night, the time, the police believe, during while the murder was committed.

Mrs. Palmer explained that five years ago she met her husband while married to another man, whose name she refused to tell, in Los Angeles. She was subsequently divorced and two years ago married Palmer. Both were in the movies at the time.

The Palmers, she said, moved here last May, on the death of her mother. Since that time, she admitted, Palmer has not been working. The Maywood police have refused to allow Palmer to be removed to a Chicago police station and further refuse to allow his attorney, Jacob E. Dittis, to see him.

His wife, in explaining the marks on Palmer's face and body, stated that he and she had had an argument which finally reached the stage where she scratched him up herself.

### MISSING GIRL WITH ACTOR

LOS ANGELES, Sept. 15.—Clifford Mundy, a motion picture actor, twenty-two years of age, and who disappeared for a few days last week, has been found, with Irene Smith, aged seventeen. The girl's parents, who reside at Santa Monica, notified detectives of the girl's disappearance, and she was finally located at El Centro.

### SELLING LOEW THEATRE STOCK

TORONTO, Canada, Sept. 15.—The Oxford Securities Corporation, of this city, is pushing a selling campaign of stock in Loew's Hamilton Theatre, Limited.

The stock being sold is seven per cent cumulative preferred, par value \$100, and the price asked per share is \$87.50 net, at which price, it is said, the stock will yield an annual dividend of eight per cent.

The theatre is already in operation, the annual net return being given as \$150,000, which is six times the interest charged against the entire preference share issue of \$350,000. A quarterly dividend of 1 1/4 per cent has been declared payable October 15 to stockholders of record September 30.

### WANTED TO STOP CIRCUS

KANSAS CITY, Sept. 11.—The labor interests in this city succeeded in reviving an old "blue law," which forbade circuses showing on Labor Day, and attempted to enforce it against the Ringling Brothers and Barnum and Bailey Combined Shows, which played here then. The attempt was unsuccessful, for the management succeeded in convincing the City Council of the futility of trying to prevent people from seeing what they wanted to see. The council was afraid that the Labor Day parade would be a failure should the circus be allowed to parade also. The Ringling people, however, cut out the parade and the show was then allowed to go on, and so everything went along nicely.

### CIRCUS PERFORMER HAS FALL

BALTIMORE, Sept. 14.—Ernest Nevada, appearing at the Keystone Exhibition Show's Circus, here, had a narrow escape last night, when, in making a plunge from a platform fifty feet high, to a net, he misjudged the distance. He struck the edge of the impetus, breaking the net, breaking the guy ropes and causing him to fall to the ground, where he was shaken up considerably. He was, however, not injured seriously enough to prevent him from appearing at the next performance.

### LIONS ESCAPE IN COLLISION

SACRAMENTO, Cal., Sept. 12.—Del Rays Lions, appearing here this week, caused considerable excitement when, as they were being taken into the theatre, the truck they were on collided with an electric car and the doors of their cages were loosened. Three of the animals got away, but were recaptured later in the day in time for the performance. The incident caused many people to flock to the theatre to see the recaptured beasts.

### "SCANDALS OF 1919" CLOSING

George White's "Scandals of 1919" show will close at the Liberty Theatre a week from next Saturday and is scheduled to open at the Forrest Theatre, Philadelphia, the following Monday.

At this time it has not been definitely decided whether "Hitchy-Koo" or some other musical show will follow it at the Liberty.

## N. V. A. TO MAKE BIG DRIVE FOR MEMBERS

### WANT ALL VAUDEVILLE TO JOIN

With the object of inducing every vaudeville artist who plays the standard circuits to become a member of the National Vaudeville Artists, Henry Chesterfield, its secretary, is planning to launch a gigantic and active Membership Drive. It is estimated that a drive of three or four weeks' duration would increase the membership of the N. V. A. until it includes practically every variety performer in America.

The drive will be carried on through a system of deputies. That is, in every theatre in the United States that plays vaudeville, there will be one on the bill appointed to act as an N. V. A. deputy. It will be his duty to ascertain how many performers on the bill are members of the vaudeville organization and to show whatever performers are not members what advantages they would gain by joining. The deputy will be supplied with application blanks so that he may sign up his converts.

The deputy will also be furnished with a delinquent dues list and will be empowered to approach delinquent members and collect the amounts owed.

The drive will probably last three weeks or a month and will be started as soon as the necessary data and campaign literature has been printed and the vaudeville bills have been "deputized." The appointment of deputies is an easy matter on the Pantages time, where the shows travel "en masse," and, in a smaller degree, is also easy on the Orpheum time, for the same reason. But, on the other circuits, where each act travels individually and where the make-up of bills constantly changes, the system of appointing deputies is considerably more complicated, but is now being worked out.

Chesterfield states that this drive will also be of great statistical value to the N. V. A., for the deputies will be required to submit regular reports concerning the result of their activities.

### CARROLL-GRAY PIECE OFF

Cohan and Harris have decided not to produce "Jim's Girl," written by Earl Carroll and Thomas Gray, on Broadway, but have released the piece for stock. It was originally intended for Broadway, but owing to its similarity to "The Five Million" this plan was called off.

### GO IN TO "SCANDALS OF 1919"

A new team, Moran and Mack, replaced Bennett and Richards in George White's "Scandals" at the Liberty last night.

### FLIRTING WITH DEMPSEY SHOW

An effort was being made early this week to get some Broadway bankrolls, including that of Larry Weber, interested in a rehabilitation of the Jack Dempsey show which, after playing in Philadelphia last week, closed. The chances, however, did not appear to be very bright.

Many of the persons with the show maintain that little can be done with the proposition unless Dempsey can be induced to accept a lower salary than \$7,500 per week, the figure he was drawing, and which was a big handicap. If he could be brought to look upon a cut in salary with favor, the show might have a chance to make some money, they say. The idea of interesting Weber in the proposition was to bring the show into New York and open at Madison Square Garden.

### WASHINGTON TO HAVE OPERA CO.

WASHINGTON, D. C., Sept. 15.—Washington, not to be outdistanced by any of the leading cities of the country, has decided to have its own opera company, and, accordingly, Rolin Bond, who last season conducted the Community Opera Company, composed of Washington singers who had made good in English opera, has organized The Peoples National Opera Society, promised to be a permanent Washington institution. The company will present a number of first class productions for one week each at each of the local theatres. It is planned to build an opera house by popular subscription where opera and kindred arts may be properly presented.

### ZUKOR GOING TO LONDON

Adolph Zukor, head of the Famous Players-Lasky Corporation, is scheduled to sail for England early next month. The chief object of his trip is to rehabilitate some of the interests acquired by F. P. L. during the last few years. It is rumored that shortly after Zukor's return to this country some time in November, negotiations which are not pending will have been consummated, as a result of which the Selznick Company will be merged with the Famous Players-Lasky Corporation.

### COBURNS PLAN MUSICAL SHOW

Mr. and Mrs. Coburn, it was learned last week, have practically completed negotiations for a new musical play which they plan to produce. The play is called "The Three Showers," and the book, lyrics and music were written jointly by Harry S. Creamer and Turner Layton.

If George M. Cohan consents to fix up the book of "The Three Showers," as is contemplated by the Coburns, the piece will be produced very shortly.

### SUSPENDED FROM FLOOR

Mandel and Rose were suspended from the floor of the Loew booking office last week for a period of thirty days, because of a breach in booking courtesy. There was a complaint regarding their handling of an act, and, in order to impress the importance of discipline in the booking office, they were suspended.

### JORDAN RETURNS FROM LONDON

Walter Jordan, of Sanger and Jordan, returned last Saturday on the *Aquitania*, from London, where he spent eight weeks' looking over the theatrical situation and acquiring the American brokerage rights to current dramatic productions.

## Price Is Raised

Commencing with the issue of September 24th the CLIPPER will be 15 cents per copy.



# HARRY VON TILZER'S

Sensational Overnight Song Hit. A Wonderful Comedy Lyric by Andrew B. Sterling

## WHOA, JANUARY

(YOU'RE GOING TO BE WORSE THAN JULY)

Words by  
ANDREW B. STERLING

WHOA JANUARY  
(You're Going To Be Worse Than July)

Music by  
HARRY VON TILZER

Tempo di Marcia

Voice

The first of Ju-ly they said we'd go dry— And  
Last night in a dream how real it did seem— A

ev-'ry one thought there'd be noth-ing to buy— But you got yours and I got mine And  
rasp-ber-ry sod— a all smothered with cream— Said peek-a-boo I'll get you soon The

ev-'ry one was hap-py we were feel-ing fine— But soon we'll be through— then  
time is com-ing when you'll have to use a spoon— They filled you I hear— with

won't we feel blue— No more we'll hear that have an-oth-er sound— Can you pic-ture me—  
two per-cent beer— But soon you'll be an ice cream sod-a hound— There's drinks we can pick—

say-ing "Gim-me some tea"— When Mis-ter Jan-u-a-ry comes a-round.  
but not one with a kick— When Mis-ter Jan-u-a-ry comes a-round.

Chorus

Whoa Jan-u-a-ry, oh Jan-u-a-ry I hate to see— you come 'round  
Whoa Jan-u-a-ry, oh Jan-u-a-ry I hate to see— you come 'round

Ju-ly was might-y tough but we could get e-nough And if we knew the  
Ju-ly you made us think we could-n't get a drink But when we want-ed

bar-man we could get the reg-lar stuff, But oh Jan-u-a-ry, whoa Jan-u-a-ry  
some-thing all we had to do was wink, But oh Jan-u-a-ry, whoa Jan-u-a-ry

I'm so sad I want to cry— You're the month that's going to make my life a wreck—  
So long good old rock and rye— Mis-ter Be-vo nev-er made a hit with me

I know I will turn in- to a hors-es neck— Whoa Jan-u-a-ry when you go dry—  
Cause it has-n't got the right au-thor-i-ty— Whoa Jan-u-a-ry when you go dry—

— You're going to be worse— than Ju-ly. —ly.  
— You're going to be worse— than Ju-ly. —ly.

Copyright MCMXIX by Harry Von Tilzer Music Pub. Co., 222 W. 46th St., N. Y.

Here is  
Your  
Copy.  
Wire  
for  
Orches-  
tration.

Any-  
body  
Can  
Sing It.  
Lots of  
Extra  
Choruses.

HARRY VON TILZER MUSIC PUB. CO.,  
BEN BORNSTEIN, General Manager

LONDON  
Herman Darewski Music Pub. Co.

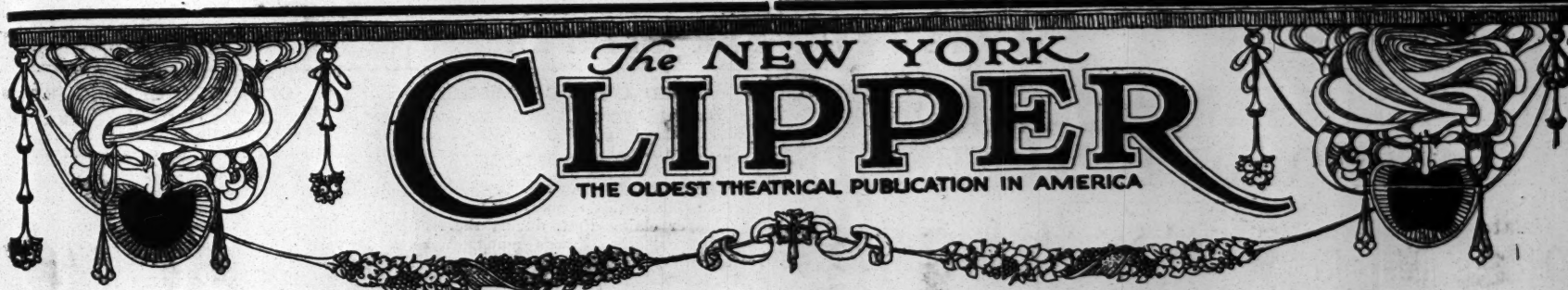
CHICAGO—STATE LAKE BLDG., Suite 820  
EDDIE LEWIS, Prof. Mgr.

222 West 46th Street, New York City  
MURRAY BLOOM, Professional Manager

BOSTON—220 TREMONT ST.  
BILLY HARRISON, Prof. Mgr.

PHILADELPHIA—KEITH THEATRE BLDG.,  
Suite 705—HARRY LINK, Prof. Mgr.





Copyrighted, 1919, and published weekly by the Clipper Corporation, 1604 Broadway, New York. Entered at the Post-office at New York, June 24, 1879, as second-class mail matter under Act of March 3, 1879.

Founded by  
FRANK QUEEN, 1853

NEW YORK, SEPTEMBER 17, 1919

VOLUME LXVII—No. 32  
Price, Ten Cents, \$4.00 a Year

## ACTOR HELD IN CHICAGO MURDER

### POLICE SAY HE KNOWS MUCH

CHICAGO, Sept. 15.—Believed by the police to know considerable about the murder of Mrs. Louisa Brown, widow of a clergyman, Thomas Palmer, a Los Angeles moving picture actor, was arrested here yesterday, and held at the Maywood police headquarters for examination.

In the arrest of Palmer by Detective Sergts. Folsom and O'Brien, just as he was taking a train for his home, the police believe that the mystery surrounding the death of Mrs. Brown, who they found murdered in her home last Thursday, has been cleared up.

The most incriminating of the evidence, charged against Palmer by the police, concerns a quarrel he is reported to have had with the former minister's wife shortly before she was slain.

Mrs. Brown the police say sold Palmer and his father-in-law, a man named Stoul, a pony. Neighbors state that the three engaged in a quarrel over the payment of the price, \$75, and that, last Sunday, three days prior to the murder, the two men went to the Brown bungalow and re-opened the argument.

This report, coupled with others to the effect that Palmer's face and body were badly scratched, as though by a woman's fingernails, led to his arrest. The detectives who brought him to the Maywood jail asserted that he appeared extremely nervous.

Mrs. Marie Palmer, his wife, also a former movie actress denied that her husband had anything to do with the murder of Mrs. Brown, declaring that she was with him all of Wednesday afternoon and Thursday night, the time, the police believe, during which the murder was committed.

Mrs. Palmer explained that five years ago she met her husband while married to another man, whose name she refused to tell, in Los Angeles. She was subsequently divorced and two years ago married Palmer. Both were in the movies at the time.

The Palmers, she said, moved here last May, on the death of her mother. Since that time, she admitted, Palmer has not been working. The Maywood police have refused to allow Palmer to be removed to a Chicago police station and further refuse to allow his attorney, Jacob E. Dittis, to see him.

His wife, in explaining the marks on Palmer's face and body, stated that he and she had had an argument which finally reached the stage where she scratched him up herself.

### MISSING GIRL WITH ACTOR

LOS ANGELES, Sept. 15.—Clifford Mundy, a motion picture actor, twenty-two years of age, and who disappeared for a few days last week, has been found, with Irene Smith, aged seventeen. The girl's parents, who reside at Santa Monica, notified detectives of the girl's disappearance, and she was finally located at El Centro.

### SELLING LOEW THEATRE STOCK

TORONTO, Canada, Sept. 15.—The Oxford Securities Corporation, of this city, is pushing a selling campaign of stock in Loew's Hamilton Theatre, Limited.

The stock being sold is seven per cent cumulative preferred, par value \$100, and the price asked per share is \$87.50 net, at which price, it is said, the stock will yield an annual dividend of eight per cent.

The theatre is already in operation, the annual net return being given as \$150,000, which is six times the interest charged against the entire preference share issue of \$350,000. A quarterly dividend of 1 1/4 per cent has been declared payable October 15 to stockholders of record September 30.

### WANTED TO STOP CIRCUS

KANSAS CITY, Sept. 11.—The labor interests in this city succeeded in reviving an old "blue law," which forbade circuses showing on Labor Day, and attempted to enforce it against the Ringling Brothers and Barnum and Bailey Combined Shows, which played here then. The attempt was unsuccessful, for the management succeeded in convincing the City Council of the futility of trying to prevent people from seeing what they wanted to see. The council was afraid that the Labor Day parade would be a failure should the circus be allowed to parade also. The Ringling people, however, cut out the parade and the show was then allowed to go on, and so everything went along nicely.

### CIRCUS PERFORMER HAS FALL

BALTIMORE, Sept. 14.—Ernest Nevada, appearing at the Keystone Exhibition Show's Circus, here, had a narrow escape last night, when, in making a plunge from a platform fifty feet high, to a net, he misjudged the distance. He struck the edge of the impetus, breaking the net, breaking the guy ropes and causing him to fall to the ground, where he was shaken up considerably. He was, however, not injured seriously enough to prevent him from appearing at the next performance.

### LIONS ESCAPE IN COLLISION

SACRAMENTO, Cal., Sept. 12.—Del Rays Lions, appearing here this week, caused considerable excitement when, as they were being taken into the theatre, the truck they were on collided with an electric car and the doors of their cages were loosened. Three of the animals got away, but were recaptured later in the day in time for the performance. The incident caused many people to flock to the theatre to see the recaptured beasts.

### "SCANDALS OF 1919" CLOSING

George White's "Scandals of 1919" show will close at the Liberty Theatre a week from next Saturday and is scheduled to open at the Forrest Theatre, Philadelphia, the following Monday.

At this time it has not been definitely decided whether "Hitchy-Koo" or some other musical show will follow it at the Liberty.

## N. V. A. TO MAKE BIG DRIVE FOR MEMBERS

### WANT ALL VAUDEVILLE TO JOIN

With the object of inducing every vaudeville artist who plays the standard circuits to become a member of the National Vaudeville Artists, Henry Chesterfield, its secretary, is planning to launch a gigantic and active Membership Drive. It is estimated that a drive of three or four weeks' duration would increase the membership of the N. V. A. until it includes practically every variety performer in America.

The drive will be carried on through a system of deputies. That is, in every theatre in the United States that plays vaudeville, there will be one on the bill appointed to act as an N. V. A. deputy. It will be his duty to ascertain how many performers on the bill are members of the vaudeville organization and to show whatever performers are not members what advantages they would gain by joining. The deputy will be supplied with application blanks so that he may sign up his converts.

The deputy will also be furnished with a delinquent dues list and will be empowered to approach delinquent members and collect the amounts owed.

The drive will probably last three weeks or a month and will be started as soon as the necessary data and campaign literature has been printed and the vaudeville bills have been "deputized." The appointment of deputies is an easy matter on the Pantages time, where the shows travel "en masse," and, in a smaller degree, is also easy on the Orpheum time, for the same reason. But, on the other circuits, where each act travels individually and where the make-up of bills constantly changes, the system of appointing deputies is considerably more complicated, but is now being worked out.

Chesterfield states that this drive will also be of great statistical value to the N. V. A., for the deputies will be required to submit regular reports concerning the result of their activities.

### CARROLL-GRAY PIECE OFF

Cohan and Harris have decided not to produce "Jim's Girl," written by Earl Carroll and Thomas Gray, on Broadway, but have released the piece for stock. It was originally intended for Broadway, but owing to its similarity to "The Five Million" this plan was called off.

### GO IN TO "SCANDALS OF 1919"

A new team, Moran and Mack, replaced Bennett and Richards in George White's "Scandals" at the Liberty last night.

### FLIRTING WITH DEMPSEY SHOW

An effort was being made early this week to get some Broadway bankrolls, including that of Larry Weber, interested in a rehabilitation of the Jack Dempsey show which, after playing in Philadelphia last week, closed. The chances, however, did not appear to be very bright.

Many of the persons with the show maintain that little can be done with the proposition unless Dempsey can be induced to accept a lower salary than \$7,500 per week, the figure he was drawing, and which was a big handicap. If he could be brought to look upon a cut in salary with favor, the show might have a chance to make some money, they say. The idea of interesting Weber in the proposition was to bring the show into New York and open at Madison Square Garden.

### WASHINGTON TO HAVE OPERA CO.

WASHINGTON, D. C., Sept. 15.—Washington, not to be outdistanced by any of the leading cities of the country, has decided to have its own opera company, and, accordingly, Rollin Bond, who last season conducted the Community Opera Company, composed of Washington singers who had made good in English opera, has organized The Peoples National Opera Society, promised to be a permanent Washington institution. The company will present a number of first class productions for one week each at each of the local theatres. It is planned to build an opera house by popular subscription where opera and kindred arts may be properly presented.

### ZUKOR GOING TO LONDON

Adolph Zukor, head of the Famous Players-Lasky Corporation, is scheduled to sail for England early next month. The chief object of his trip is to rehabilitate some of the interests acquired by F. P. L. during the last few years. It is rumored that shortly after Zukor's return to this country some time in November, negotiations which are not pending will have been consummated, as a result of which the Selznick Company will be merged with the Famous Players-Lasky Corporation.

### COBURNS PLAN MUSICAL SHOW

Mr. and Mrs. Coburn, it was learned last week, have practically completed negotiations for a new musical play which they plan to produce. The play is called "The Three Showers," and the book, lyrics and music were written jointly by Harry S. Creamer and Turner Layton.

If George M. Cohan consents to fix up the book of "The Three Showers," as is contemplated by the Coburns, the piece will be produced very shortly.

### SUSPENDED FROM FLOOR

Mandel and Rose were suspended from the floor of the Loew booking office last week for a period of thirty days, because of a breach in booking courtesy. There was a complaint regarding their handling of an act, and, in order to impress the importance of discipline in the booking office, they were suspended.

### JORDAN RETURNS FROM LONDON

Walter Jordan, of Sanger and Jordan, returned last Saturday on the *Aquitania*, from London, where he spent eight weeks' looking over the theatrical situation and acquiring the American brokerage rights to current dramatic productions.

## Price Is Raised

Commencing with the issue of September 24th the CLIPPER will be 15 cents per copy.



## INFLUX OF NEW PRODUCTIONS SLATED FOR LOCAL THEATRES

**Theatrical Season, Retarded by Strike, Is Confronted with a Task of Closing Old Shows to Make Way for Large Number of Premieres.**

Many new plays are headed for Broadway and will be given their initial showing within the next few weeks. This influx of new productions is due both to the fact that the strike retarded the season and held up a number of shows about to open, and to the fact also that many plays which have been revived since theatrical peace has been restored were about to close their doors when the strike was called.

Next Wednesday, "See Saw," by Earl Derr Biggers and Louis A. Hirsch will open at the Cohan Theatre. Henry Savage is presenting this musical comedy, which has been playing in Boston to around \$11,000 per week.

Winchell Smith and John L. Golden will also present a comedy, "Thunder," on Monday, at the Criterion Theatre. The play is written about the folk of the Blue Ridge Mountains and was first tried out under the title of "Sunrise." The scenery and accessories of the production are being designed and made under the direction of Livingston Platt and Harold Douglas. In the cast will be Burr McIntosh, Benjamin Kauser, Marie Day, Horace James, Liela Bennett, Charles Althoff, Eva Dennison, Sam Reed, Blanche Talbert, Mart Heisey, Clarice McDonald, William Day, Guy Nichols and John Talbert.

"An Exchange of Wives," by Cosmo Hamilton, will be presented by Walter Hast at the Bijou Theatre on Monday also. The cast includes Lee Baker, Forrest Winant, Chrystal Herne and Margaret Dale. On the same evening the Shuberts will present "The Dancer" at the Harris Theatre, with Isabelle Lowe, John Holiday, Effingham Pinto and Jose Ruban.

"First Is Last," the play by Samuel Shipman and Percival Wilde, will open on Sept. 17, at the Maxine Elliot Theatre. Phoebe Foster, Franklyn Ardell, Robert Strange, Edward Dix, Kathleen Comegys, Edward Robinson, Mary Newcombe, Elise Bartlett and James Kearney will be seen in the cast.

### MOROSCO PROVIDES FOR WIFE

LOS ANGELES, Sept. 13.—It is rumored here that Oliver Morosco recently settled upon his wife the income from all of his western coast properties, which, it is stated, amounts close to \$75,000. This action, it is said, was taken by Morosco when he found that he and his wife no longer agreed.

Mrs. Morosco, in her complaint, wherein she states that her correct name is Mrs. Anne T. Mitchell, says that she married Oliver Morosco Mitchell, better known as Oliver Morosco, when he was treasurer of the Grand Opera House, San Francisco, in 1897. It was not until August 13th of this year that Mrs. Morosco discovered, the complaint states, that Morosco had been guilty of misconduct with Selma Paley for some time.

### COURT PROTECTS FILM

SAN FRANCISCO, Sept. 13.—William G. Smeltzer, manager of the Savoy Theatre, where the picture, *The End of the World*, is being shown, secured a temporary order restraining the chief of police, White, from stopping the showing of the film. He claims the play is not immoral. The theatre is now playing to packed houses.

### DICKER FOR THEATRE SITE

Max and Lerner are negotiating for a Jersey City site on which they plan to build a theatre of the most modern type and comparable with the best in New York's metropolitan district. The site is near Journal Square.

A new Booth Tarkington comedy called "Clarence" will be presented by George Tyler at the Hudson Theatre on Saturday, Sept. 20. Alfred Lunt will play the title role. Helen Hayes, Mary Boland, Susanne Westford, Rea Martin, John Flood, Glenn Hunter, Willard Barton and Barlowe Borland are also prominent in the cast. The story revolves around the post war adventures of a young man.

"Moonlight and Honeysuckle" is the title of a comedy by George Scarborough that opens at the Henry Miller Theatre on September 29th. Ruth Chatterton will be starred in the attraction. It has played a Spring engagement under the title of "The Merrie Month of May."

"Oliver Morosco's second contribution to the season's offerings will be Anna Nichol's new comedy, "Seven Miles to Arden," which is now in rehearsal. It is being rushed to go into the Little Theatre.

"Just a Minute," a John Cort show which opened in Baltimore on Monday night last, will have a Broadway premiere next Monday night at the Knickerbocker Theatre. Letty Yorke and Jack Boyle are among those featured in the cast.

G. M. Anderson's "Frolics of 1919" will start to frivel on Broadway early in October, although the theatre for its production has not, as yet, been chosen. Featured in the cast are Nan Halperin, Felix Adler and Clark and McCullough.

David Belasco's production, "The Gold Diggers," which opens at Long Branch on Friday, will play the week of September 22nd in Washington, D. C. On September 30th it will have its Broadway premiere at the Lyceum. The play features Ina Claire. She is supported by Bruce McRae, R. Reeves-Smith, Frederick Truesdell, Horace Braham, Austen Harrison, Harold Christy, D. Lewis Clinton, Frank Lewis, Jobyna Howland, Beverly West, Louise Gallaway, Ruth Terry, Pauline Hall, Lilyan Tashman, Luella Gear, Gladys Feldman, Katherine Walsh and Louise Burton.

### DUMONT'S MINSTRELS REOPEN

PHILADELPHIA, Sept. 15.—Dumont and Emmet Welch's Minstrels opened their season here Saturday evening, playing to a capacity audience.

Welch, upon taking his place as inter-locutor, introduced each member of the half circle, who was greeted with welcoming applause. The first part had for its members Eddy Cassidy, Charley Boyden, John Lemules, Bennie Franklin, Richard Lee, Alf. H. Gibson, James Ward and others, together with Richard Lilly and his orchestra.

Sheldon and Patterson appeared in *My Son Pat*, an Irish comedy; Bennie Franklin, assisted by Jimmie Ward, had a skit entitled, *Atop of the Walton* with songs and comedy; Charlie Boyden and Richard Lee, in *Charlie's Birthday*, and Eddie Cassidy, in new songs and talk, scored a hit.

### PATCH ACQUIRES MUSICAL PLAY

William Moore Patch has acquired, through Sanger and Jordan, the musicalized version of Augustus McHugh's farce, "It's Up to You," which he plans to produce some time next month. Edward Paulton is responsible for the book and lyrics of the piece and the late Manuel Klein composed the score, this being the last he wrote before his death.

### JACK MORRIS HAS A PLAY

Jack Morris, of the Shubert offices, is to produce "Diri," a new musical comedy by the writers of "Take It From Me." Will B. Johnstone and Will R. Anderson.

### SUED OVER COMMISSIONS

Daniel Mayer, international manager and booking agent, is seeking to recover \$2,452 through a suit he has brought against Sybil Vane, the little English singing comedienne, who is appearing in vaudeville in this country at present.

Mayer claims that, during the last few years, as Miss Vane's manager, he advanced her various sums aggregating \$3,000 and that she has paid back but \$547.50, leaving a balance of the amount alleged to be due.

In her answer, which Leon Laski, her attorney, has prepared, but has not yet filed, Miss Vane not only denies that she is indebted to Mayer, but she also claims that Mayer is indebted to her in a sum of money not mentioned, for alleged breach of contract. She sets forth that, in November, 1915, in London, she entered into a contract with Mayer, under the terms of which she was to appear under his exclusive management in concert and vaudeville engagements for six years and that he guaranteed her a minimum salary of \$50 weekly as long as the contract ran. The arrangement, she claims, also stipulated Mayer was to receive twenty-five per cent of her yearly earnings up to \$12,500; thirty per cent of the next \$5,000, forty per cent of the next \$7,500 and fifty per cent of all amounts above \$25,000 that she earned in any one year. She says Mayer was also to pay all her traveling and publicity expenses.

Miss Vane arrived in this country December 3, 1915 and she claims that Mayer failed to obtain an engagement for her until February of the following year when she worked two weeks with the Russian Ballet, previous to which she had given a recital.

During the two years that followed her engagement with the Russian Ballet, here, she says that she scarcely worked and, as a result, became poverty stricken and had to fall back on her music teacher and friends in Yonkers for funds, the latter of whom maintained her for nearly eight months.

Finally, she says, her poverty stricken condition became so acute that she went to Mayer and begged him to find employment for her and help her out. He agreed if she would sign a new agreement in which it was set forth that she was indebted to Mayer in the sum of \$3,000, she claims.

She signed the agreement and, in January, 1918, Mayer obtained an engagement for her in the "Cheer Up" show at the Hippodrome. The engagement lasted eight weeks and her salary was \$200 a week; but she claims that Mayer deducted 50 per cent of this sum weekly as his managerial "bit," and, in addition, deducted 10 per cent as commission for obtaining the engagement.

Following the Hippodrome engagement, she says that Mayer failed to obtain employment for her again. However, in June, 1918, she managed to find employment in Philadelphia at \$50 a week. Last Winter, she appeared for one week in "Half Past Eight," the musical show produced by Edward Perkins in Syracuse and which never got beyond that town, Perkins closing the show after five days.

Recently, Judge Lydon, sitting in Special Term for Motions, in the Supreme Court, granted a motion made by Laski, Miss Vane's attorney, requiring Mayer, because of his being a non-resident, to deposit a \$250 bond for costs in the action.

### ACTRESS GETS ESTATE

Dorothy Parker, in "The Woman in Room 13," is the heir to an estate of \$250,000 which she inherited from her husband, the late Bobby Fennell, killed in France. Robert C. Moore, her attorney, is going over the papers and attending to the legal end of the estate, of which she is administratrix.

### "OH LADY, LADY" OPENS

KINGSTON, N. Y., Sept. 13.—"Oh Lady, Lady" is scheduled to open here Monday, at which time it starts a tour that will probably take it all the way to the Coast. After playing a few New York State stands it will play a week stand in Cincinnati. It is a Comstock and Gest production.

### DREW POST GETTING SET

Now that its charter has been granted, the S. Rankin Drew Post of the American Legion, is ready to organize itself on a permanent basis, and, with that end in view, a nominating committee will be appointed at the post's meeting on next Friday night to nominate permanent officers to replace the present temporary ones.

Until such a time as permanent committees are appointed, Post Commander Wells Hawks has named the following committees:

Ways and Means—William H. Cook, Norman L. Sper, Arthur Ungar, Ray Brown, John S. Hubbard and W. R. Lesser.

Promotion and Publicity—A. P. Waxman, Howard J. Green, George S. Cook, Lieut. H. W. Miller and Fred Crouse.

Constitution—James Loughborough, L. B. O'Shaughnessy, A. P. Waxman, Charles Reed Jones, George Worden Wood, Arthur Rankin and B. P. Fineman.

Headquarters—Otto Henkel, W. R. Lesser and W. G. Newman.

Entertainment—Eugene L. Kelly, W. G. Newman, J. Archer Curtis, Lawrence Schuber, J. B. McKown, Lawrence Schwab and Floyd W. Stoker.

### MARIE TEMPEST TOURING AFRICA

JOHANNESBURG, So. Africa, Sept. 13.—Marie Tempest, the famous English actress, who has just completed a four season run, making a new record for this part of the world, is to tour India and The Far East, according to plans now being put into operation. The tour will include a season at each of the following theatres, the seasons not being of any definite length: Durban, Cape Town, Bombay, Calcutta, Rangoon, Penang, Singapore, Ipoh, Kalampong, Hong Kong, Peking, Teistan, Shanghai, Manila, Kobe, Tokyo and Yokahama. After this tour is completed, the company will visit America.

In association with Miss Tempest is Graham Browne and a company of world toured artists, with a repertoire of fifteen comedies, furnishings and scenery. The company is under the personal management of Wilfred Cotton, who is acting as representative of The African Theatres, Ltd., India Films, Ltd., Middle East Films, Ltd., and the London Management of Miss Tempest. So far, the tour of the company has been a success, financially and artistically.

### PRE-CATALAN REVUE OPENS

The new Pre-Catalan Revue opened last night, Sept. 16, it being presented by Lee Herrick. The music and lyrics of the production were written in part by F. Vaughn and partly taken from a number of shows and popular songs.

The cast of principals contains: Vienne Webb, who formerly appeared in "Have a Heart," prima donna; Garrett Carroll, juvenile; Margaret Baron and Vera Delatour, soubrettes; and the Homer Sisters who have appeared in vaudeville.

### GETS \$40,000 IN THREE WEEKS

SAN FRANCISCO, Sept. 14.—"Broken Blossoms," the D. W. Griffith special, set a record for receipts in a motion-picture theatre here in a three weeks' stand. The film has done close to \$40,000, with two shows daily and \$1.50 top admission price.

Guy Bates Post will open here in "The Masquerader" on Sept. 15, for a three weeks' stand with \$2.50 top and \$3.00 for boxes.

### START CHILDREN'S THEATRE

SAN FRANCISCO, Cal., Sept. 12.—A Children's Theatre, designated as the Cat and Fiddle Players of San Francisco, is being organized. The work presented is to be of an original nature. Fairy plays, operettas and pantomimes are to be given. During the winter they are planning to present several plays formerly played by the Greenleaf Theatre, New York.

### ACQUIRES VIRGINIA THEATRE

SUFFOLK, Va., Sept. 13.—The Academy of Music, recently remodeled at the expense of the city, has been rented by H. C. Everhart, who will book road shows there this season.



## CUBAN CIRCUSES ATTRACTING HUNDREDS OF AMERICAN ACTS

**Richard Pitrot and Other Agents Sending Many Turns to Havana and Other Cities for the Winter—Like American Offerings There**

More than 150 American acrobatic acts are scheduled to sail for Cuba within the next four weeks to enter upon Havana circus engagements extending until the latter part of October to the middle of next May. This became known late last week when a quartette of booking agents here who book American acts for Cuban theatrical enterprises engaged passage on Ward Line steamers for the acts they are sending over. Chief among those making the greatest number of passage reservations was Richard Pitrot, who arranged for forty-five performers to sail.

Pitrot, last week, arranged to send over ten American acts for the Pubillonos Circus, in Havana, housed in the largest theatre in Cuba's capital. The acts, after playing there for six weeks, will begin a tour of the Island extending until next May. The acts scheduled to sail are: Fillis Family, Four Roeders, The Casinos, The Jards, De Phils, Charles Siegrist Troupe, H. C. McIntyre and wife, Peter Taylor's Lions, The Flying Codonas and the Balot Trio.

Other agents have booked passage on later steamers for some of the acts they are sending down to Cuba, but within the next ten days no less than twenty-four

acts will sail for the Island.

It is expected that the coming theatrical season in Cuba will prove to be even more successful than was last season.

Incidentally, it may be mentioned that performers, especially circus performers, do not have to work as many performances each week in Cuba as they do in this country, for there are few if any matinee performances given in Cuban theatres, except in Havana on Saturdays only. The theatres outside, though, almost without exception, have no matinee days scheduled.

Then too, the custom prevails down there of giving but one performance each day, and that one in the evening, instead of the two-a-day program that prevails in this country.

There is also another reason why American performers like Cuban engagements. This is because, in addition to receiving more money, or at least as much as they received here, all of their traveling expenses are paid, besides. And, when it is considered that the cost of living is much cheaper in Cuba than it is, at present, in this country, it is quite reasonable to suppose that performers expect to save and bring back some money from their Cuban engagements.

### SUES HAVANA CIRCUS

Adelaide Sutton, who books and manages American acts in Cuba and South American countries, is suing Pablo Santos and Jesus Artigas, owners of the Santos and Artigas Circus, in Havana, in the City Court, here.

In her complaint, filed by Kotzen Brothers, her attorneys, she alleges that the circus people owe her \$1,870 for alleged breach of a contract she made with them in November, 1916. Under the terms of the alleged contract, Santos and Artigas booked two acts from Miss Sutton. The Van Dieman Troupe and the Tasmanian Troupe, consisting of six people, who appeared in both acts. They were to appear in Havana for ten weeks at a joint weekly salary of \$350.

She further alleges that, after appearing in the defendants' Havana circus for a period of five weeks, the acts were canceled and, in addition, Santos and Artigas failed to pay the sum of \$120 which, she claims, is due the acts for traveling expenses.

Leon Laski represents Santos and Artigas, and he declared the acts were booked by his clients with the understanding that they were acrobatic acts, when, as a matter of fact, they are singing acts, he says.

### NEW HOPWOOD FARCE COMING

"I'll Say Sh Does," Avery Hopwood's three-act farce, which was produced in stock in Washington last season, is being prepared for presentation as a regular production here this coming season by George P. Marshall. The farce will be placed in rehearsal next week and is scheduled to open out of town some time in October, with Lynn Overman the featured player in the cast.

### STAGE HAND LEFT \$3,211

William Henry Harris, who at one time was employed as a stage hand at the old Brooklyn and Park Theatres, the Star Theatre and the old Academy of Music, during the period when Colonel John Holmes was manager, left an estate valued at \$3,211, when he died recently, intestate, at his home, 386 McDonough street, Brooklyn, according to an appraisal of his property made by a Transfer Tax State appraiser, filed in the Kings County Surrogate's Court yesterday.

### FILE CLAIMS AGAINST PATCH

Several suits have been filed in the Third District Municipal Court here against William Moore Patch, Pittsburgh producer and theatre manager.

Charles J. Maher, a printer, as assignee of the National Printing and Engraving Company, has brought two suits against Patch in which a total of \$432.20 is claimed for printing matter sold to the Fort Pitt Annex Company, controlled by Patch. The printing matter was sold during March, 1918, and was used in connection with the play "The Man Who Stayed at Home."

Phil P. Benedict, the engraver, has filed a suit against Patch, claiming \$288.45, for work alleged to have been done in connection with the play "The Man Who Stayed at Home."

Phil P. Benedict, the engraver, has filed a suit against Patch, claiming \$288.45 for work alleged to have been done in connection with "The Man Who Stayed at Home" from July to November, 1918.

The White Studio, photographers, filed a suit against Patch claiming that he owed it \$55. This suit was settled last week.

Leon Laski represented the plaintiffs in the various suits.

### "SINBAD" REOPENS IN PHILLY

PHILADELPHIA, Pa., Sept. 12.—The recent Winter Garden success, "Sinbad," with Al Jolson in the stellar part, reopened the Sam S. Shubert Theatre here last night. In the cast were, Jack Laughlin, Harry Kearley, Leah Nora, Fritz Von Busing, Lawrence D'Orsay, Ernest Hare, Sue Creighton, Virginia Smith, Helen Eley, Franklyn A. Batie, Forrest Huff, Irene and Constance Farber.

### GETTING THE COIN

WORCESTER, Mass., Sept. 14.—A. H. Wood's "Parlor, Bedroom and Bath" made a good record here this week, for, after opening at \$182, it picked up nightly until, on Saturday, it had done a gross of slightly over \$6,000.

### EARL CARROL GOING UP AGAIN

Earl Carrol will shortly move into his bungalow atop the Godfrey Building, again, where he lived before going to war. While he was away, it has been occupied by Marion Davies, the film star.

### MERCEDES SHOW OPENS

TOLEDO, O., Sept. 11.—The Mercedes Show, known as "Miracles of To-day," opened at the Auditorium Theatre here this week. The show, headed by Mercedes, is an aggregation of vaudeville acts, with the magic and mysterious, predominating.

Mercedes, assisted by Mlle. Stanton, does his regular vaudeville act. Princess Wah Letka gives an exhibition of mind-reading by answering questions written on slips of paper, and also tells the thought of the writer of the question, in addition to predicting the future.

George Reuschling, magician, does a number of oriental conjurer stunts, slight o'hand tricks and feats that rival the best of disappearing acts.

Howard Martelle, a ventriloquist, "La Follette," who does a number of quick change feats and, "Bibleland," in which a pretty girl floats over the audience, apparently supported only by a number of gigantic bubbles, are also included in the program.

"The Pearl of Persia," a spectacular offering in which a variety of specialties are offered, makes a pleasing finale. In this, Mercedes, himself, adds a little burlesque to the program by giving a travesty on a number of famous composers, with a travesty band.

The production is elaborately staged and at the opening performance was received with great enthusiasm.

### NEW SHOW OPENS ON COAST

LOS ANGELES, Cal., Sept. 15.—"The Victims," a new play which opened at the Mason Opera House here last week, with David Gally, who, together with Mary Lambert, wrote the play, in the leading role, is a clever satire.

The production has three acts, an epilogue and a prologue, and deals with the inconsistencies of society. There are twenty-three in the cast and all have been selected from local talent. Mr. and Mrs. David Gally play the leads, while J. Jackson Dunn, recently a member of the Abbey Players, of Dublin, plays one of the heavies. Scott McKee has the role of a crook in the production, which also has another bad man in Fred Pierce. Pierce does a New York Bowery tough. Gertrude Short is an attractive ingenue.

Others in the cast are Walter Emerson, Dwight Crittenton, Vernol Park, vampire, Frank Whitsen, Edgar Mason, Elsa Lorimer. In addition to the twenty-three principals, there are six Denishawn dancers, directed by Ted Shawn.

### HELD IN MURDER CASE

BRIDGEPORT, Conn., Sept. 15.—Doris Kline, alias Eva Erickson, a cabaret singer who has been appearing at the Brooklawn Villa Club, was arrested last week in connection with the Binkowitz murder case. Binkowitz is the Wall Street messenger that is supposed to have stolen \$188,000 in Liberty bonds and disappeared. His body was found near Milford.

Miss Kline is not accused of the murder, but it is said she and Binkowitz were friends and that she knows more of the real murderers than she is willing to tell. The police are holding her without bail until she either tells what she knows or till they find evidence of the murderers.

### COAST SHOW CLOSING

LOS ANGELES, Cal., Sept. 14.—"Civilian Clothes," the sensational Morosco play which was originally to have played only one week here, but owing to popular demand has been showing for eleven, is scheduled to close here to-morrow night. The chief roles in the play are being acted by Eleanor Woodruff and Clyde Fillmore.

### "OH, MY DEAR" LEAVING BOSTON

BOSTON, Mass., Sept. 15.—This is the last week of "Oh My Dear," the popular musical comedy which has been playing here for the last ten weeks at the Wilbur Theatre.

### SHERMAN & DE FOREST SIGN

Sherman and De Forest have signed with Marty Sampter's "Hitchy Koo" company which opens at Red Bank, N. J., on September 29th.

### "WHAT'S THE ODDS" GOES OVER

BALTIMORE, Md., Sept. 11.—For those who like pretty dancing, and lots of it, gay songs and plenty of them, and dashing costumes with not too much of them, "What's The Odds," produced by Sam Shannon, of New York, is going to be a hit, for it was such here to-night when given its premiere performance at the Academy of Music.

This new musical comedy was written by Edgar Allan Woolf, from the old comedy success "Checkers," with music by Albert Von Tilzer. The music is better than the book, and the work of producing better than either, for, "What's The Odds" is a well set-up production and also a well finished product, having few marks of the first night except its freshness and crispness. It might best be described as an all round production, for it does not emphasize stars, features nor comedy, but rather combines good settings, costumes, pretty songs, happy dances and an all around cast, including Marion Sunshine, a charming dancer named Sidonie Espere, and Mabel Withee, who both have clear, pretty voices, and a popular comedian, George McKay. The latter would talk to the audience, which is certainly not good taste off the vaudeville stage, but the audience, it must be admitted, enjoyed it hugely.

Those in the cast include, Sidonie Espere, William Fitzsimmons, Renee Riano, George Sweet, Margaret Morris, Phoebe Hart King, Thomas Meehan, Marie Duchette, Elinor English, Helyn Eby, Carolyn Erwin, Marcelle Barnes, Charlotte Cushman, Petta Ramirez, Frances Mink and Florence Norman.

### NEWARK BILLPOSTERS STRIKE

NEWARK, N. J., Sept. 14.—The Bill Posters' Union, Local No. 18, is on strike against the Newark Poster Advertising Company and eighteen bill posters walked out after the demands of the strikers had been refused.

What the strikers demand is a forty-four instead of a forty-eight hour week and an increase in wages from \$26 and \$28 per week to \$36 and \$38 per week, as well as a recognition of their union.

"They can all consider themselves out of a job," declared John Dreyfuss, a member of the firm, "and, as far as we are concerned, there is no strike, for we'll get other men on the job in short order. We didn't have any union agreement, so why should we recognize these fellows?"

When he was reminded that a bill poster worker must be a resident of Newark six months before he can obtain a license for that work, he simply replied, "that doesn't matter."

### UNION RAPS ART PATRONS

CHICAGO, Ill., Sept. 15.—A threat has been made by Joseph E. Winkler, president of the local branch of the American Federation of Musicians, that unless Armin Hand and his orchestra are paid for their twelve days of service with the All American Exposition, which turned out to be a financial flivver, action would be taken, that would mean the prohibiting of the appearance of any union musicians for organizations in which any of the following are interested: Gov. Lowden, Julius Rosenwald, J. Ogden Armour, Major General Wood, Rear Admiral Bassett, Edward F. Swift and many others.

The aforementioned parties are sponsors for the exposition, and the stand taken by the union is that they are morally responsible for the keeping of promises.

Winkler has stated that unless the men are paid for their services with the exposition, this measure will be taken, and should it be, it might mean the closing up of the Opera Company and Symphony Orchestra, both of which are sponsored by the people mentioned.

### NEWSPAPER STRIKE HURTS

TACOMA, Wash., Sept. 15.—The printers' strike, which tied up all newspapers here last week has made it impossible for amusements to advertise, and as a result hit the show business here. "The scale, which has hitherto been \$7 for day work and \$7.50 for night work, will, if the printers win, be \$9.25 for day work and \$10 for night work."



## P. M. A. LAYS DOWN THE LAW TO MEMBERS WHO BALK EQUITY

**Coburn and Other Managers Are Told They Must Obey Spirit of the Terms; Most of the Individual Cases in Dispute Have Been Settled**

Charles Coburn, along with several other managers who seemed reluctant to obey the terms of the actors' strike settlement in its whole spirit, were called to task by Marc Klaw last week, presiding at a meeting of the Producing Managers' Association. Klaw laid down the law on the subject and said that it was incumbent upon the managers to live up to the spirit of the agreement, just as it had been intended when the terms ending the strike were signed.

Others, who, it is said, were raked over the coals at this meeting, were Sam Forrest, general stage manager for Cohan and Harris, and J. J. Shubert.

The fight between Coburn and the Equity was very bitter, and, after the trouble, Coburn had declared, it is said, that in "The Better 'Ole," he was only going to engage those "whose absence would embarrass" him. At first, it is reported, he suited his action to his words, but, after hearing the opinion of the other managers at the P. M. A. meeting followed by a conference early this week between Coburn and Frank Gilmore, executive secretary of the Equity, it was stated that "the trouble had been settled" and that "Coburn now understood and was ready to live up to the spirit of the new contract."

Coburn was a member of the Equity before the strike and had served on its Executive Council.

The trouble with J. J. Shubert arose over differences between him and the Equity regarding the reinstatement of some of the chorus to their old jobs. But the difficulty ended after the law was laid down at the P. M. A. meeting.

Several Equity members took exception to some of the remarks and actions of Sam Forrest when they returned for work, and for this reason he is supposed to have been singled out for a tongue-whipping at the manager's meeting.

### "FIDO" BENEFIT PLANNED

The Actors' Fidelity League benefit has been postponed until Sunday evening, October 12th. Originally, the benefit was scheduled for Sunday evening, September 28th.

The reason given for the postponement is that it is impossible to give so elaborate a benefit as that planned at a date as early as the 28th. George Cohan stated that when the program is finally completed it will contain the starkest list of stars that ever performed together at a single performance in any theatre here. By postponing the date, Cohan said, the benefit will be even greater than originally contemplated and he promises that it will run away from the stilted formula of benefits to which the public has been accustomed. The proceeds, after deducting ten per cent for the Actors' Fund of America, will go to the League, for the Expense and Maintenance Fund.

### EARL FULLER'S BAND TOURING

SHENANDOAH, Pa., Sept. 14.—Earl Fuller's orchestra, which played at the Cafe de Paris, New York, formerly Rector's, recently, is on tour here. The band played at Maher's Auditorium here Wednesday and Friday and appeared at Shamokin on Thursday, playing at Hazle Park.

### STARTS 34-WEEK TOUR

The San Carlo Grand Opera Company, of which Fortunio Gallo and Charles R. Baker are managers, has started a tour of the United States and Canada which will extend into next May. The tour will take them to the western coasts of Canada and the United States, and back to the East again.

On Monday, Equity members who had been reinstated to their former positions numbered approximately 2,300. There are still 30 cases in dispute. These are being settled by the managers in conjunction with the adjustment department of the Equity, of which George Trimbell is the head.

In some cases where the managers have not chosen to replace actors in their former roles, the actor has agreed to take two weeks' salary and an equally satisfactory engagement within thirty days. In other cases, the actor has been satisfied with a definite cash settlement.

The managers also experienced difficulties in several cases where striking actors had taken motion picture engagements, and, at the end of the strike, were not available to go back to their old work.

With the end of the strike, business relations between Ed. Wynn and the Shuberts were severed. The persistent rumor along the street was that the Shuberts were very bitter against Wynn and did not wish to take him back, and, at any rate, it is known that the Shuberts said they would not reinstate him in the "Gaieties" but would put him in some other attraction instead, which was in compliance with the terms of the strike settlement. Wynn stated that he preferred a cash settlement and a release, which was granted, and he is now a free lance. It is reported that he intends taking out his own show in the near future.

The strike headquarters at Martera's Restaurant on Forty-fifth street have been abandoned by the Equity, and the few strike committees, such as the Readjustment Committee, that still have work to do have established offices at 113 West Forty-fifth street, which is Equity Chorus headquarters.

The Equity Entertainment office on West Forty-eighth street is winding up its affairs and will soon shut down.

### JUSTINE JOHNSON MARRIES

Walter Wanger, theatrical manager, and Justine Johnston, the stage beauty, were married Saturday afternoon in City Hall, the ceremony being performed by City Clerk P. J. Scully. Beatrice Wanger, a sister of the groom, Ralph Ranlett and a few other friends, witnessed the ceremony.

The marriage was the culmination of a romance which started three years ago, soon after Wanger started his theatrical career by presenting Nazimova in "Cepion Shoals." He will soon present his wife in "Profane Love," a drama founded on a story by Balzac. It was for this production that Miss Johnston left musical comedy last season and went into stock to learn dramatic acting.

### METROPOLITAN RAISES PRICES

The Metropolitan Opera Company announced early this week that prices for admission to the opera house will be increased this winter. The statement said that there would be no advance in the price of subscription tickets but that the price of non-subscription seats in the orchestra and orchestra circle will be advanced to \$7 and, for the dress circle, to \$4. No advance will be made in the prices of seats in the balcony and the family circle. The advance means \$1 more in both classes of seats affected.

### "MY LADY FRIEND" STARTS

Rehearsals will be started on "My Lady Friend" on Sept. 22 with Clifton Crawford in the leading role. The play was written by Frank Mandel and Emil Nitray, and will be produced by H. H. Frazee.

### V. A. F. FORMS NEW RULES

LONDON, Eng., Sept. 6.—There was a meeting of the V. A. F. last week to determine the rules by which a successor to Fred Russell shall be chosen. Russell has resigned as chairman of the Variety Artists' Federation.

It was voted that the office be confined to members of the Federation and profession exclusively. It was proposed that whoever is elected shall devote the whole of his time to his office and shall not be permitted to perform while holding office. He is to receive a salary of \$75 a week as chairman. He must also meet with all the qualifications as to full benefit, proper standing, references, etc. All prospective candidates must be ready to answer the following questions: Age, nationality, professional experience, commercial experience (if any), positions held other than that of music hall artiste, where educated, legal and literary knowledge and experience (if any), what knowledge of foreign languages, how long in the Federation, and salary required (which must not exceed £15 per week). Candidates are required to furnish two references as to personal character, and to state when they can take up the duties if elected.

### SEEK TO BAN UNIFORM

LONDON, Eng., Sept. 5.—Commander Kenworthy has proposed a bill which is now before the House of Commons by which it is sought to prohibit the use of the Mercantile Marine Uniform on the stage. The Board of Trade does not approve of the measure. It claims that the army and navy have not objected to the use of their uniforms on the stage and that it has not brought disrepute upon them, so why should the Mercantile Marine seek to ban its uniform from the stage.

### "HOME AND BEAUTY" LOOKS GOOD

LONDON, Eng., Sept. 14.—A new play written by Somerset Maugham called "Home and Beauty," was produced here at the Playhouse last week, and achieved a success. The piece is in three acts, and deals with the exploits of Victoria in her home in Westminster. The scenes show respectively a bedroom, a kitchen and a parlor. The cast of the piece was: Mr. Charles Hawtrey, Mr. Malcolm Cherry, Mr. Hubert Harben, Mr. Lyston Lyle, Mr. Alfred Ayre, Miss Lottie Venne, Miss Jean Cadell, Miss Laura Lydia, Miss Doris Cooper, Miss Kate Somervell, Miss Gladys Cooper.

### HOLD BENEFIT FOR STAGE HANDS

NEWARK, Sept. 13.—A benefit vaudeville performance is to be held on Sunday afternoon at the Broad Street Theatre, the proceeds of which are to go to the sick and death fund of the Newark Theatrical Stage Hand's Union.

Those billed to appear are Cora Youngblood Corson and her band, the Havitlocks, Evelyn Elkins, Otto Brothers, Patsy Doyle, Evans, Johnson and Evans, Tabor and Clair, Bell and Carom and Quinn and Caverly.

### ROCK MARRIES ENGLISH GIRL

William Rock, the dancer, surprised his friends this week with the announcement of his marriage to Gladys Tillbury, of Brighton, England, well known on the other side as a musical comedy star. They met on the stage of a London theatre. Rock met her when she came off the Aquitania. They were married, and then rushed to Baltimore where "What's the Odds," the dance numbers of which were staged by Rock is playing.

### ESDEN MADE DIRECTOR

LONDON, Eng., Sept. 5.—Harry Esden, who has been an official of the Sunderland Empires since their inception twelve years ago, has been elected to the board of directors of the concern. This election, however, will not interfere with his other activities as booking manager of the theatres.

### FRIARS TO DINE SPAULDING

The Friars' Club is to tender a dinner in the Hall of the Monastery on Sunday evening, September 28th to Albert Spaulding, the violinist.

### NEW TRIPLE ALLIANCE ACTIVE

The triple alliance, A. L. Erlanger, Charles B. Dillingham and Florenz Ziegfeld, have taken over the New Amsterdam Theatre from the Klaw and Erlanger Construction Company, which has run the house since it was built sixteen years ago.

The new lessees have taken over the house for a term of years, said to be ten, beginning September 15, and the first production to be housed in the house under the new lease is Ziegfeld's "Follies," which resumed its interrupted run there last week. The show had been forced to close during the recent actors' strike.

The details of the terms and conditions under which the recently formed triple alliance took over the theatre were not divulged in the announcement sent out from their offices, but the deal is said to involve an aggregate sum of \$1,000,000. For, besides the theatre itself, Erlanger, Dillingham and Ziegfeld will also control the valuable office building built in conjunction with the theatre. It is in this building Erlanger, Ziegfeld, and Marc Klaw, Erlanger's erstwhile partner, have their offices. But it is now a question of time when Klaw will give up his office in the New Amsterdam Theatre Building and open them elsewhere with his son Joe, whose theatrical activities the father is fostering.

Recently there was organized the Newam Theatre Corporation, a leasing corporation, with a capitalization of \$10,000, whose organizers were mentioned as being A. L. Erlanger, Thomas F. Garrity and Mortimer Fishel, the latter Erlanger's attorney. This corporation, it is said, was really organized to take over the New Amsterdam Theatre property, the theatre to be run by Erlanger, Dillingham and Ziegfeld, the latter two of whom will soon become directors of the new corporation.

This is the first theatrical deal of any magnitude entered upon jointly by the triple alliance since it was announced a few months ago that they had formed the alliance. However, at least two of the three have always held a proprietary interest in the "Follies" and all of them in the "Hitchy-Koo" show in which Raymond Hitchcock is appearing.

It was reported early this week that Erlanger had picked a site for a new house in Cleveland.

### BOSTON SHUNNED PLAYS

BOSTON, Mass., Sept. 15.—Due to the policemen's strike, the theatrical situation here became so discouraging that the managers held a meeting on Friday to discuss the advisability of closing all the playhouses for the coming week. The meeting was called because it had been impossible to get audiences of any material size in the face of the riotous conditions that prevailed.

Official warnings to keep off the street after nightfall, plus the natural alarm that was bound to exist in such a condition made going to the theatre a remote thought in the average mind. At the meeting, it was finally decided, however, to keep the theatres open, and now that the strike is over, they are looking forward to a practically normal week. During the strike it was not unusual for a theatre-goer to check his Colt automatic in the check-room.

### COHAN'S DAUGHTER ENTERS FILMS

Georgette Cohan, daughter of George M. Cohan and Ethel Levey, will shortly make her motion-picture debut with the Famous Players Lasky Corporation. She is at present in England with her mother. Arrangements for her engagement were made by Jesse Lasky and M. S. Bentham, the latter representing Ethel Levey in this country.

### HOPPER TAKES "BETTER OLE"

DeWolf Hopper has purchased from Mr. and Mrs. Coburn the territorial rights to "The Better Ole" for the season of 1919-20, with an option for future seasons. The transaction was negotiated by James F. Kerr, who is interested with Hopper in the management of the show. They will retain the company intact, in all probability. The only change in routing is that two or three Canadian dates have been eliminated.



## CONEY ISLANDERS HOPE TO COVER LOSS WITH MARDI GRAS

**But a Wet Day to Start with Dampens Their Hopes and Concessionaires Stand in Road of Losing More Than \$200,000 on Season of Bad Breaks.**

Concessionaries at Coney Island hope to recover a season's loss of more than \$2,000,000 with the profits of the Mardi Gras which opened on Monday night to run five days. This is their only hope to "break even" on the year for the Mardi Gras marks the closing of the present season, which has been the most disastrous one that Coney Island has ever experienced.

This financial disaster came from a combination of causes. First, its bad weather; later, a car strike; and, at all times, prohibition which dealt the most severe blow to beach business.

The Mardi Gras week, however, started off very badly, for Monday was rainy and cold, and the thousands and thousands of pleasure seekers that were expected to

through the Island were not there.

Luna Park has doubled its personnel for Carnival Week.

The Steeple Chase has divided the week into "special" nights: Navy Night, Army Night, State Night, City Government Night, and so forth, and in each case a special program has been provided to fix the event.

At Henderson's Theatre, "Yankee Doodle in Berlin," with the Mack Sennett Bathing Beauties, is the holiday feature. In addition to appearing at Henderson's, the bathing girls are the features of the Carnival Pageant.

The smaller parks and concessions have all provided themselves with novel carnival features.

### "JUST A MINUTE" NEEDS WORK

BALTIMORE, Md., Sept. 15.—Presented for the first time on any stage, a new comedy was offered by John Cort this evening at the Academy of Music, and, like all new plays, needs some of its rough edges taken off. As a whole, though, it goes well and was especially well received by its first audience. The authors of this play are Harry L. Cort, George E. Stoddard and Harold Orlob.

There are some mighty clever lines in the piece, but often they were not suited to the person delivering them. Probably it was the newness of the play that made them seem mislaid. After everything is smoothed over each actor can give full justice to his bright lines. When this has been accomplished there will be little else to do, for "Just A Minute" has a plot, and a good one. Besides, it is replete with artistic and striking costumes worn by a pretty chorus, with the scenery quite in harmony. The music is lacking neither in melody nor originality, and a pair of well known feminine dancers are only two of the terpsichorean successes.

The story centres upon a youth who happens to be wealthy, but who, unfortunately is obliged to earn his living for a time without making known his real name. His "allegorical" name is "The Trouble," a fitting title, for it is through him that two romances are almost broken up. He falls in love with his friend's rumored fiancée, but the fiancée's aunt is hoping for the rumored match to become real. Unexpected turns of the plot occur, keeping the story alive and interesting.

It seems that "The Trouble" will have the fiancée and the friend of the romance will have the fiancée's friend (a girl), all of which is just as puzzling on the stage as in description. Auntie interferes, and, judging by circumstantial evidence, she thinks her dreams for her niece have come true. But auntie's bubbles burst and the lovers' troubles all are straightened out.

Without a doubt, Bobby Watson, who plays the role of "The Trouble," carries the lead, for every line of his part is not only given justice, but is even improved by his clever acting. He and Eva Puck, who played the fiancée, make good dancing partners, for both step with ease. Nat Carr followed next as the pilot, or captain Ebb Tide. He took the part of the Scotch seaman well. But his droll humor hit a more responsive chord with the bathing girl, played by Virginia Clark, than with the aunt by Bertha Belmore. The Morin Sisters, who were the "specialty" dancers, won a warm spot in the hearts of their audience, for they were extremely good. The introduction in the last act of a solo on an accordion by Deiro was a trifle out of place, although his playing was excellent.

Others in the cast were Letty Yorke, Jack Boyle, Al White, Will Goodall, the Seymour Brothers and Bertha Belmore.

### "THE DANCER" IS A HIT

ATLANTIC CITY, N. J., Sept. 15.—Tonight saw the reopening of the legitimate theatre here, when, at the Globe, the Messrs. Shubert presented for the first time Edward Locke's comedy "The Dancer," to a house that was literally packed to the doors. The loss of the legitimate drama, temporary as it was, had been keenly felt in this city, where thousands come each week. So that it was at a very auspicious time that this new comedy made its debut. It possesses all of the skill customarily found in the products of Mr. Locke's pen, and even in spite of the propitious temper of the audience, won its applause by right of quality.

Mr. Locke has chosen for his theme the struggle between art and the home. A dancer of considerable ability and fame is loved by an American with Puritanic ideals. Though he has never seen her perform, he does not care to, yet he follows her practically all over the world, his love strong and unwavering. In the end, of course, he triumphs and they find happiness.

The play is extremely well written. In drawing his characters, Mr. Locke has made none of them paragons. Their faults, as well as their virtues, are accurately painted, giving them a distinctive reality. He speaks tersely and wisely of life, setting his scene pastorally, and contrasting against the peaceful country background, the petty sordidness of social system.

In "The Dancer," the author has built his developments with a beautiful subtlety and ease, extracting therefrom a convincing impression of perfect naturalness so gradual are the transitions. The influence of a hidebound family, given over almost irrevocably to their traditions, upon the life of the bride and groom, is startlingly human and their success in separating them temporarily is at once dramatic and logical.

### DUVRIES ACCUSES BACHMAN

CHICAGO, Ill., Sept. 13.—Sam Duvries, formerly a local booking manager, has brought charges against Fred Bachman, charging him with embezzlement. The case will be heard late this month.

Bachman alleges that he worked for Duvries and received no salary but was working on a commission basis. He retained part of his commission and it was on that point that Duvries swore out a warrant. Friends of Bachman state that Duvries will be unable to prove his charges.

### CHICAGO PARKS CLOSING

CHICAGO, Ill., Sept. 11.—Riverview Park and White City will end their seasons on Sept. 21, closing one of the most successful years known to the history of Chicago's outdoor amusements.

### EDDIE LEONARD SHOW OPENS

BALTIMORE, Md., Sept. 15.—Eddie Leonard received a royal welcome at Ford's tonight, where he is playing in "Roly Boly Eyes," one of the two new John Cort musical comedies having their "first night" in Baltimore this week. He deserved his welcome, for, with his charming, buoyant personality, his grace, and his rather rich, musical voice, he is most of the new show. He is the mainstay and around him are gathered many really pretty girls, several clever dancers, a sprinkling of oldtime minstrel show business, and a book that has a good story, and just a little pathos.

It can be seen from this that "Roly Boly Eyes" is somewhat motley as a production, and there is certainly the most goodly use of horseplay that has been seen in several seasons but it delighted last night's audience. It has lots of jazz and boisterousness, but these qualities are carried off with considerable grace and lightness, and combined, made several hours of real diversion. Like most of the musical comedy written in the last two years, the comedy is heavy.

"Roly Boly Eyes" has five dancers, Eddie Leonard, who cannot dance too much to suit his audience; Queenie Smith, who has a winning childishness of manner and much grace; Kate Pullman, whose work is a series of amazing stunts; Earl Gates, Miss Pullman's dancing partner, and Margaret Edwards. In this case, being last means being best, for, from the standpoint of dancing, Miss Edwards' act was remarkable.

The music is not particularly pretty, nor do the airs seem new, but, in the first act "Old-Fashioned Flowers," makes a charming number, and the audience was completely won at the end of the second act when Leonard sang "Roly Boly Eyes," bringing the chorus up about him for the finale in real minstrel show style.

The scenes are laid around the home of Judge and Mrs. Robert Warren, whose son left home four years before, because of his innocent part in the floating of fraudulent stock. Letters necessary to prove his innocence are missing and he leaves town because of the feeling against him in the village. Besides his father and mother, he has left a sweetheart, Ida Loring, and when he comes back, unrecognized by his family, as a member of a traveling minstrel troupe, he finds her being courted by Myron Renham, the man who was really guilty of defrauding the villagers. Moreover, Renham has become a member of Judge Warren's law firm. Of course, he finally proves his innocence just in time to save Ida from marrying the play's villain.

Ed Mazier, as the comic in the minstrel show, was amusing. H. D. Blakemore as Peter, the old gardener, made a good character study. Adora Andrews was satisfactory as Mrs. Warren, the mother, and the audience enjoyed Mae Boley, though her comedy was certainly weighty.

Some of the costumes in "Roly Boly Eyes" are beautiful, some are smart, and there are the inevitable black lace pajamas, more daring than artistic.

### THEATRE SAFE ROBBED

CHICAGO, Ill., Sept. 11.—The safe of the American Theatre was blown late last week and \$2,000 was taken by the robbers. This is the fourth time the safe has been blown within two years. Police working on the case state that some one familiar with the doings of the theatre is implicated in the affair. No trace of the robbers has been had since the affair took place.

### "KEEP IT TO YOURSELF" OPENS

George Broadhurst opened a tour of "Keep It To Yourself," with Edwin Nicander in the leading role, at Teller's Shubert Theatre, Brooklyn, last Monday night. In the cast of the piece besides Nicander are Albert Brown, Alphonz Ethier, Dallas Welford, Robert Lowe, John Berkell, Arthur Lipson, Clara Mackin, Hortense Alden and Pearl Ford.

### WHITE RATS HOLDING MEETING

CHICAGO, Ill., Sept. 12.—A meeting of many local White Rats will be held here next Friday. According to reports Harry Mountford will preside.

### ARRESTED FOR FRAUD

LONDON, Eng., Sept. 15.—Basil Reginald Jarvis, an entertainer, has been arrested and is being tried for fraud. He has been advertising for demobilized officers to communicate with him regarding position as managers of concert parties. Francis T. Price answered the advertisement and was asked to invest \$375 as interest in an enterprise. He did so, but when he got to the place he had been assigned to manage, he found that there was no concert party there. He turned the matter over to the police.

### BERNARD SHOW CAST COMPLETED

The cast of "The Honorable Sam Davis," the new starring vehicle for Barney Bernard which Jules Eckert Goodman and Montague Glass have written, has been completed and when the piece opens in Philadelphia on September 22, in the cast will be Augusta Burmeister, Lucille English, Jimmy Spottswood, Jack Crosby, Martin Alsop, Robert Cummings, Stanley Jessup, Harold Vosburg, Frank Kirke, George Parnum, Bertram Miller, Ruth McDonald.

### WEBER DOING TWO SHOWS

L. Lawrence Weber has elaborate plans for next season and has announced the production of the following plays: "Letty Arrives," by Sidney Rosenfeld, to be produced on October 15, and coming into New York two weeks later. "The Beautiful Virgin," by H. H. Durant, a new playwright, will be produced shortly after "Letty Arrives." He has two more new plays in mind for early productions.

### "DARK ROSALEEN" TO OPEN

David Belasco will present "Dark Rosaleen" for an engagement of two weeks, starting Saturday, at the Manhattan Opera House. In the cast are: Walter Edwin, Henry Duffey, Thomas Mitchell, Dodson L. Mitchell, P. J. Kelly, John Daly Murphy, George Fitzgerald, Howard Truesdell, Eileen Huban, Rose Morrison and Jane Rose.

### COCHRAN IS BUSY

LONDON, Eng., Sept. 14.—C. B. Cochran, the producer, has many plans for next season, among them the production of several new plays and the revival of some old classics.

Among the new ones will be "Afgar," an extravaganza by Cuvellier. In this will appear Mlle. Delysia, Mr. Harry Welchman, Mr. John Humphries, Mr. Lupino Lane, Miss Marie Burke and Miss Dollie Keppell.

### CORT REHEARSING THREE

Three companies start rehearsals this week in plays to be produced by John Cort. "Fiddlers Three," with Tavia Belge, will open its season in Providence on September 29. Fritz Scheff will open in "Gloriana" in Detroit on October 5. "Flo Flo" with Handers and Millis, will also open on October 5 in Cincinnati.

### "GOOD MORNING JUDGE" OPENING

"Good Morning Judge" will open at the Shubert-Riviera Theatre September 29 for a week's engagement, with the following principals in the cast: George Hassell, Shep Camp, Allen Kearns, Ashton Tonge, Beresford Lovett, Beatrice Curtis, Loretto Sheridan, Peggy Pates and Alice Fleming.

### ETHEL BARRYMORE PICKS PLAY

The new play in which Ethel Barrymore will be seen at the Empire Theatre when it opens its season, is called "De-classe." It was written by Zoe Atkins.

### SIGNS FOR GIRL ACT

CHICAGO, Ill., Sept. 11.—"Bud," of the team of "Bud & Ham," prominent in the movies, has signed with the Frank Rich Company to head a big girl act, which will appear in vaudeville throughout the West. Jackson Murray, Betty Park and the Bex Sisters, supported by a chorus of ten, will make up the act which will bear the title of "Bud" and "The Buddie Girls in Paris." The act will be ready for bookings about Sept. 15.



# VAUDEVILLE

## SALARIES OF GIRLS IN BIG TIME TABLOIDS SOARING

Several Producers Last Week Offered from \$40 to \$50 for Efficient Choristers, Only to Find Them Still Scarce—Dislike to Go on Road

Chorus girl salaries in vaudeville acts have been steadily soaring until it was reported last week that fifty dollars per week had been offered in several instances, while many others are receiving from thirty-five to forty-five dollars per week. But even with these high salaries there is said to be a scarcity.

The reason for this is found in the fact that burlesque, legitimate and the moving pictures demand so many girls. It was thought, though, that, with the closing of cabarets, the girl situation in regard to vaudeville would be simplified. But the cabaret girl is looking for work that will not necessitate travel, choosing to remain in New York rather than take to the road.

At the offices of William B. Friedlander, it was stated that a number of his chorus girls are now receiving fifty dollars and that none receive under forty. William R. Meyers stated that his minimum pay for chorus girls is now thirty-five.

Chorus girls in legitimate productions who have just won higher salaries as a result of their strike, even now receive less than their vaudeville sisters, the legitimate wage being thirty dollars in New York and thirty-five dollars on the road.

Some of the big time tab producers are making an effort to induce girls in singles and man-and-girl acts on small time, who cannot secure steady bookings, to join a big time chorus, where their weekly earning is both substantial and "sure."

### POLI TO BUILD TWIN THEATRES

BRIDGEPORT, Conn., Sept. 15.—S. Z. Poli is to build two theatres which will be twin houses, on the site recently acquired by him, and known as the Wheeler estate. The property fronts on Main street for 223 feet and runs back 245 feet on Congress and Arch streets. It was his original intention to build a million dollar theatre on the site, but at the last moment he changed his plans and has commissioned Thomas W. Lamb to plan the twin theatres. One of the houses is to be a vaudeville and picture house and the other strictly pictures. It is said that this is only the first of similar ventures in other cities. Poli now controls the theatrical centre in Bridgeport.

### PANTAGES HAS NEW LANDLORD

SAN FRANCISCO, Cal., Sept. 14.—The Pantages Theatre Building here, sold to J. C. Zellerbach a few days ago, for \$275,000, has been resold to Henry G. Meyer at a substantial advance. The property, which is 90x165, contains offices and a class A theatre that is leased to Alexander Pantages and yielding a rental of \$60,000 a year. The theatre was erected after the fire by Pantages and the office structure was added by the owners.

### PROCTOR TO REMODEL HOUSE

ALBANY, N. Y., Sept. 15.—The Proctor Theatre here, The Leland, is to be completely remodeled and enlarged at a cost of \$50,000. The work is to be done by John C. Nolan and supervised by J. W. Merrow. The Leland is one of the most famous theatres in Albany. There is a building north of the theatre, owned by Mr. Proctor, which will be used in remodeling the house.

### ORPHEUM MGR. GETS ESTATE

MONTREAL, Canada, Sept. 15.—Harry Cornell, manager of the Orpheum, Oakland, Cal., has arrived here to settle his father's estate. The deceased left about \$100,000. This will be divided equally between Harry and two other sons. After the estate is settled, Cornell will return to the Oakland house.

### GOING INTO PALAIS ROYAL SHOW

Herbert Clifton, the burlesque female impersonator, will go into the Palais Royal show this week. Lubovska, the dancer, will also appear in the same revue, starting next Monday evening. Both were engaged through Sol Unger.

### NEW ACTS

"Salvation Molly" is the title of a sketch which Frank Belmont has just put on. John T. Doyle wrote the act, which is now playing on the Fox time. Marie Stockwell is the featured performer in a cast of three.

Pop Ward and Arthur Yule are presenting a new act, entitled "The New Director."

Samuel Jaffe, recently discharged from the service, has a new single comedy act which he will shortly present in vaudeville. This will be his debut on the variety stage, for before the war he was connected with the Washington Square Players.

Eddie Tanner and Company, two people, have a new act by G. Wolford Barry, entitled "Johnny's Visit." It is a song and talk offering.

"The California Bathing Beauties" is a new act which the Coast Amusement Company is producing. It will have eight girls in the cast and be presented with motion pictures which are now being produced by the F. and L. Film Corporation.

Albert Perry, just returned from overseas, is preparing a new act. He was a member of the James Forbes Stock Company, the first American stock company to go to France. He will use "Reno and Return," an act by Thomas Grant Springer, in which he was seen a few years ago, as his vehicle. John C. Peebles will handle the act.

Sam Erlich is the author of a new act with sixteen people to be produced by Sam Kessler.

Louis Hallet has acquired a new one-act playlet called "Uneasy Money," by E. L. Smith, which he is now rehearsing.

Bobbie Robbins, who has been a supervisory secretary for the Y. M. C. A., is framing a new act for the two-a-day.

"Extra Dry," a new girl act by William Friedlander, is now in rehearsal and will break in shortly. Among the principals in the piece are Beth Stanley, Gertrude Mudge and Ben Fairbanks.

Myrtle Lawler and Arnold Grazer have a new two-act under the direction of Marty Brooks.

Irene Chesleigh and Georgie Stone are rehearsing a new musical comedy act with eight people.

"Cold Turkey," a girl act with ten people, two of them principals, will open soon under the direction of Herman Becker.

Louis and Leona, man and woman, will open on the U. B. O. Circuit on Oct. 6 under the direction of Paul Dempsey.

Ruth Goodwin will open on the Loew time on Sept. 29, booked through Tom Jones.

Ada Gunther will start a tour of the Loew Circuit on October 6, under the direction of Tom Jones.

Mason and Bailey, two colored men who have recently been discharged from the army, will start a tour of the Loew Circuit on Sept. 22, booked through Sol Turek.

Jean and Norah Goldie, assisted by a pianist, will shortly present a new song and talk act by Herman Ruby and Sammy Ward.

Hart and Lowrie have a new act by Sammy Ward. Joe Michaels is doing the booking.

"Loveland Bound" is the title of a new act which Dick Maddock wrote and is producing. It has a cast of eleven, of whom five are principals. These are Laura Kelly, Janette Stone, Dick Maddock, Ralph Coleman and Arthur Jennings.

Gold and Burr, colored comedians, have a new act by Sammy Ward. They will present it shortly on the Loew Circuit.

### MEYERS HAS NEW ACT

"Rip Van Winkle's Resurrection" is the name of a new musical act of nine persons which William R. Meyers hopes to land on the big time. It is now in rehearsal. Those in the cast are Murry Brown, May West, the Palmer Sisters, Harry Spence, Jack Hilliard, Fay Montgomery, James Hart and Laura Tearle.

### BRANDELL'S WIFE ATTACKED

Belle Brandell, actress, and wife of the vaudeville tabloid producer William Brandell, was attacked last week and narrowly escaped injuries at the hands of Glen B. Christy, a former first lieutenant in the Army. Christy, who has been suffering from shell shock and possessed a large store of ammunition, together with a number of rifles and revolvers, aimed a rifle loaded with buckshot at Mrs. Brandell through a window. She notified the police and they arrested him. He was pardoned on condition that he remove from his present residence, 525 West 138th street. He was then rearrested on the charge of violating the Sullivan law and held in \$2,000 bail.

### VICTORIA HAS NEW MANAGER

Joe Vogel has been appointed manager of the Victoria Theatre by the Loew office, succeeding Jerome Seward, placed in charge of Loew's 116th street house. The latter is the son of the late Charles E. Seward and was placed in charge of the Victoria following the death of his father, several months ago.

Vogel is twenty-four years old, and has been connected with the Loew theatres in Brooklyn for the last five years. Previous to his appointment as manager of the Victoria he acted in a like capacity at the Palace, Brooklyn.

### FRANCES NORDSTROM LUCKY

This has been a busy week for Frances Nordstrom. Through the Laura D. Wilck's agency she has disposed of two plays, while the third, a comedy, is now being considered by Andre Charlot.

"The Ruined Lady," a play by Miss Nordstrom that was tried out earlier this year in Buffalo and Cleveland, has been accepted by Grace George and will follow "She Would and She Did." On Monday she disposed of a musical comedy, "Room 44," to Cohan and Harris. It has been promised an early production.

### MOSS THEATRES CHANGE

B. S. Moss' Hamilton and Regent Theatres, which opened last week under the Famous Players-Lasky policy of one picture a week, coupled with variety features, have changed their policy and are showing two shows a week. Harry W. Meyers has been engaged to conduct the thirty piece orchestra at the Hamilton Theatre.

### MORGAN AND GRAY COMPLAIN

The team of Morgan and Gray have made a complaint to the N. V. A., charging Henery and May with using their material. In the Morgan and Gray act there is a line, "Today is Sunday and I don't have to work" and they claim that "Today is the Fourth of July and I don't have to work," a line used by the other team, is an infringement on their act.

### MACK TO PLAY FOX ROLE

Russell Mack of the vaudeville act of Mack and Vincent, has been engaged to play the Harry Fox role in Comstock and Gest's "Oh, Look," which will open next week. The Dolly Sisters will be featured in the piece.

### ARDATH ENTERING BURLESQUE

Fred Ardath, the producer, is to have a show on the National Burlesque Circuit, to open in Pittsburgh October 29. He received his franchise last Friday.

### MORT SINGER LEAVES

Mort Singer, who was in New York last week, has returned to Chicago, accompanied by Martin Beck. The latter will remain in the West about a month.

### HUNTING AND FRANCIS ROUTED

Tony Hunting and Corrine Francis have been given a route carrying them up till next August. They will play all the Keith time.

### GAMBLE COUNTS MARCHERS

Valand Gamble, the "human comptometer," who recently returned from service overseas, was on hand to see the Pershing parade and counted every man, woman, horse and vehicle that passed. His estimate, it is said, has been proven to be correct. He gave the number of marchers as 27,234.

This feat of calculation earned him one of the best pieces of publicity any performer has had in years. A New York daily printed his estimate of the parade, with their own tabulation as proof of its correctness, and the story was syndicated throughout the country. Gamble is at present trying out a new act around New York.

### GARVIE GOING INTO VAUDE

Eddie Garvie, the comedian of John Cort's "Listen Lester," is going into vaudeville in a new comedy sketch by Cyrus Wood, to be named shortly. Under the title of "Her Debut In Dubuque" the sketch was presented at the Friars-Lambs benefit at the Metropolitan Opera House last spring.

### KELLY AND POLLOCK BACK

Jim Kelly and Emma Pollock have a new vaudeville act that has been prepared for them by William R. Meyers and which will start playing soon over the U. B. O. The team of Kelly and Pollock has just returned from overseas where they entertained the soldiers for more than a year.

### IRENE BORDONI TO STAR

The Irene Bordoni and Gitz-Rice vaudeville act will split after three weeks, and Miss Bordoni will be starred in a new comedy with songs, called "Collette Comes Across." The piece is by Glen MacDonough and Martin Brown, and the production is to be put out by Ray Goetz.

### TWO ACTS GET ROUTES

Marty Brooks has routed two of his new acts for next season. Jimmy Gildea, in a new act called "Hidden Treasure," starts a tour on October 8. "Some Bull," with Johnny Morris, has been routed over the big time for the entire season.

### NADEL TURNS EDITOR

E. K. Nadel, of the Pat Casey offices, is to be the editor of a weekly organ for Casey clients and friends. The sheet will, of course, be distributed free and will be known as "Talent."



# VAUDEVILLE

## PALACE

Togan and Geneva, a man and woman tight wire act, opened and scored a hit. The man is particularly clever, dancing upon the wire and finishing with a complete somersault which brought them back for several bows.

Raymond and Schram received a reception when they came on and were liberally applauded at the finish, chiefly on account of an excellent song repertoire. The boys' voices are but mediocre; their singing style not of the best; but their songs are excellent.

"For Pity's Sake," the burlesque melodrama with Charles Duray featured, is still a big laugh provoker, although it is not working with the speed and smoothness shown on previous appearances. Duray has been in the leading role long enough to make the most of the many comedy situations, but he misses many of the strong comedy bits seized upon by Withers when he appeared in the sketch.

Ray Samuels, with a new song repertoire, stopped the show and scored the big applause hit of the entire bill. Miss Samuels, accompanied by a modest and retiring blonde, attired in black, who played remarkably well, sang about the best collection of popular numbers heard in the Palace in many months. Opening with a "Girls" song, she next sang a number telling of a boat's arrival from France, then a cleverly written and still better rendered "Rube" song telling of a farmer's visit to a big town. "Up in the Air" was next, then "I Love Him," a character song long in Belle Baker's repertoire. Her final song, and one which received encores by the dozen, was a screamingly funny lyric of the American Desert, the Pyramids of Broadway and the ruins of the cabarets as a result of prohibition.

The Jazzland Naval Octette, a sailor act, in popular songs and instrumental selections, closed the first part to considerable applause.

After the showing of the Timely Topics, Anna Wheaton and Harry Carroll, held over for the second week, sang a number of new and old songs, most of them of Carroll's composition. One new one, a spelling "Tennessee" number, is melodious, but the writing of a song is one thing and the singing of it still another. Carroll can write them, but when it comes to their rendition, he is indeed lacking. His voice is unmusical and his enunciation far from clear. Another new one having something to do with a Quaker was sung by Miss Wheaton. The reviewer knows nothing of this one, neither did Miss Wheaton, who forgot the lines and struggled long and unsuccessfully to get it over. Carroll announced that this was its first rendition, so better things can be hoped for before the week is over.

Frisco's Jazz Band followed the Carroll act and the dancer received a reception when he came on to do his first dance. Miss McDermott, with some new and dazzling costumes, made a pretty picture, in addition to doing some excellent dancing. A song has been put into the act and the new number called "Granny" was well sung by Frank Feener. In spite of the speed of the act and the snappy playing of the Jazz band, interest in the super syncopated tunes is fast disappearing. When first seen Frisco and his band were little short of a sensation. Now it is an act and when compared with some that have been seen at this house, it leaves considerable to be desired.

A. Robbins, the instrumental man, assisted by a woman billed as "partner," although she has but little to do, followed and did well considering the abundance of music which he followed. Robbins gives a number of remarkably faithful imitations of musical instruments and injects quite a bit of comedy into the act as well.

Ten Eyck and Wiley Company closed the show with an artistic dancing act which held the audience in well until the finish.

W. V.

## VAUDEVILLE REVIEWS

(Continued from page 8 and on 10)

### COLONIAL

The bill at the Colonial is replete with singing and dancing acts.

Jack Hanley has a very good routine of juggling stunts, but most of his comedy gags have been seen before. The trick cuspidor, from which he continually spilled water derived from some mysterious source, has been used by numberless acts, also kicking a toy dog through a hoop. The juggling stunts, however, are well done and netted him a generous hand in the initial spot.

McMahon, Diamond and Rosevere did not have any difficulty in scoring a big hit, although second position is a poor one for an act of their kind. The "Rag Doll" bit did not receive the applause that Diamond's eccentric dance was accorded, but it would be difficult to decide which of the two is better, for both are excellent. They took a large number of bows, which they deserved, and Diamond was given an especially large hand of applause.

"The Ragged Edge," by Frances Nordstrom, is the title of a playlet which is a jazz travesty on a drama. It is nicely presented and well handled by the cast. In verse, to a very catchy rhythm, the plot tells of a wife who, desiring to satisfy her craving for pretty clothes, steals a purse containing \$200 from a woman in a beauty shop. She comes home and her husband discovers the theft. Just as she is about to be arrested, her mother-in-law phones and tells about the robbery, saying that she is the owner of the purse. They tell her that the purse is in their house and that it was stolen as a joke. The idea, while clever, can be elaborated on to much better advantage.

The Klein Brothers are still using most of their old material, but find the going easy. The boys have added a number of new gags, and, with Al's clowning, pulled many laughs. But new material would be a welcome and acceptable change.

The Mosconi Brothers, assisted by Elsie LaMont, offered their "Dancing Odds and Ends" and went well. It must be said that when it comes to singing, the boys lack ability, and the finish of the act is poor to an extreme. Louis' dance continues to be the feature of the offering, but ran a shorter time than when the dancer was with Bessie Clayton. The boys did two dances together and one with Miss LaMont. The latter also did a single dance during the routine. After her dance came Louis' eccentric dance and then a finish dance by the two boys. Before the audience was hardly aware that this dance was over, the trio was taking bows. A closing number, in which all three would appear, would be a much better finish.

Luba Meroff and Company opened the second half with a few songs and dances. A cello solo is also included in the routine. While the singing pleases, the Russian eccentric dance of the young man in the company stands out as the best part of the act.

Charles King, assisted by Una Fleming, Lucille Chalfont, Aileen Poe and Marie Hollywell, presented "Dream Stars," by Hassard Short. This wonderful classic of the vaudeville stage does not only contain beautiful costuming and settings, but, with King and the four girls with him, it has one of the best casts that could be assembled.

Hunting and Francis, who recently returned to vaudeville after playing the Y. M. C. A. circuit in France were handicapped by a position so far down on the bill, especially with such sure-fire acts preceding them. But they went over nicely.

Alfred Farrell and Company closed the show with an exhibition of art done in rags, and held the house.

G. J. H.

### ORPHEUM

The Nippon Duo, two men who, as the name suggests, are Japanese, led off with a varied act. They started with a song, one of them who was seated at the piano furnishing the accompaniment. There was a piano solo after that, a left-handed rendition of the sextette from "Lucia" and then another song. Some talking, evidently intended for comedy purposes, followed but did not cause much laughter. The work on the ukelele and the risley work which closed made a good finish.

Donald Kerr and Effie Weston offered a song and dance act which registered a great hit. The singing was only fair, but the dancing fast and gracefully executed. All of their terpsichorean numbers were snappy and of the jazzy variety, eliciting considerable applause and enabling the pair to take an encore in the form of a song and dance. The latter ended in a whirl that left both members of the duo breathless, and while the same sort of a finish has been used by many acts, it is a spectacular number and one that usually meets with approval.

Tom Smith and Ralph Austin have an offering that included many bits of slapstick comedy, a goodly portion of comedy talk and a vocal number by a girl whose name is not announced. The farce on ventriloquists, used toward the finish, has been employed rather frequently. But the burlesque on the vaudeville caricaturist and xylophonist is a bit that is original and good for a legitimate laugh.

J. Francis Dooley and Corinne Sales, in their familiar offering, "Will Yer, Jim?" received a round of applause as soon as they came out. Their antics, talk and singing, were devoured with apparent relish by the audience, which was in a receptive mood. They seemed, however, to stretch their offering a bit too far, with the result that after the encore, the applause was very scant. The act should be cut somewhat, or the encore omitted.

Carlos Sebastian, in a dance act which also includes some singing, (one song with a catchy melody running through the turn), closed the initial portion of the show and won deserved favor. Sebastian, who is a capable exponent of the art of stepping has an able assistant in Olga Myra and a good pianist in Arthur Anderson. "Bubbles," as the offering is called, is a splendidly staged act and pleasing to the eye.

Jack Inglis scored his usual laughing hit with a collection of songs and witty bits of talk. For the greater part, the act is sure fire and Inglis put his material over with a genuine punch. The closing portion, centered about an incident in a saloon, with Inglis impersonating various characters and using different hats to denote them, is a scream and had the crowd in an uproar.

Elizabeth Murray injects a punch into her songs and stories, which have been wisely selected. Her work turned out to be just what the audience liked and, as a result, she registered heavily in a difficult spot.

Jimmy Hussey presented "Move On," his new comedy review, in which he is assisted by Tot Qualters and William Worsley, his "straight" man in his soldier act, as well as by a jazz band. The offering, needless to say, held the audience in until the close and the different bits were greeted with laughter and applause. There are numerous clever bits, and Hussey sings some of the songs with which he scored so heavily in his old act. Tot Qualters, formerly with George White's dancing act, occupies the spotlight for a while, and so does Worsley. There is one fault to be found with the act. Hussey does not have enough to do. The audience here seemed to want more of him.

I. S.

### ROYAL

The show was opened by the now famous Breen Family, featuring Nellie Breen. The act, billed as a genuine novelty, succeeds, in part, in living up to its billing. The audience appreciated it immensely, and applauded generously.

Helene "Smiles" Davis calls herself "The Overseas Girl" and announces that she was the idol of the boys in the trenches. We don't blame them for idolizing her, either! She offers a cycle of "type" songs which runs the whole gamut of girl types. She sings rather well, has a bundle of personality, a number of classy gowns, all of which add to the success of the turn.

Mile. Diane and Jan Rubini, this time billed as "Sweden's Young Violin Virtuoso," assisted by Salvatore, who looks French despite his Italian name, offered their well known musical act, consisting of a few songs, a few violin selections and several special twists by Mile. Diane. She is possessed of a pleasant voice, a large pair of eyes and a shapely form, all of which she uses to good advantage. They scored a large hit and had to take extra bows.

Frank Davis and Delle Darnell, in a comedy skit called "Birdseed," followed and gained laughs galore. Both these people are clever, have personality and—what's more—a good vehicle with really clever material, which they put across in fine style. Davis is supposed to be a traveling salesman selling birdseed and he tries to sell Miss Darnell some. They were forced to take several bows for their work.

"Playmates," a "school" act with five girls and one boy, came next. This act is entirely musical with the exception of one clog dance. It opens with a school number and follows with a few lines of talk. Then the boy does his only work in the act, offering a solo number. The scene then changes from a country lane in one to a garden in four where a party is being given. The party consists of a number of specialties. The act went over in great shape, each specialty being generously applauded.

Following intermission, and "Topics of the Day," the vaudeville was resumed by Frank Crummit, who did his well known comedy singing and talking act. He accompanies himself on the guitar and ukelele. His songs were all snappy comedy numbers, interspersed with several really funny gags. He possesses a peculiar kind of personality in that he seems to radiate good fellowship all the time. This accounts for his tremendous hit. He was forced to respond to encores.

Wonder of wonders! Emma Carus, who followed Crummit, has actually succeeded in getting thinner. She looks better today than she did two years ago and she has a dandy little act. She is accompanied on the piano by J. Walter Leopold. She uses a lot of political talk to get laughs, and succeeds. Some of the speeches are a bit lengthy, but the audience did not seem to mind that. The "dance" song came in for four encores, and it looked like hard work for her, but she stuck to it. At the finish of her act, she was forced to make a little speech which she did in a most serious vein, too.

Brendel and Bert have more laughs than ever. Brendel has added several new gags and some new steps to the act, and they are good ones, too! They had the audience laughing uproariously all the time. At the finish, after showing about a dozen different "fallapart" clothes tricks, the audience still wanted more, but it seems they had no more to give.

Adelaide Hermann, widow of Hermann the Great, closed the show with a mystery-magic act, that pleased the audience. They were generously disposed, and the act received many rounds of hearty applause.

S. K.



# VAUDEVILLE

## RIVERSIDE

Camilla's Birds, a collection of trained cockatoos, opened the show with a well arranged routine of tricks executed with far more skill than usually seen in offerings of this kind.

Stanley and Birnes, like most number two dancing acts devoted a considerable portion of their act to songs, rendered somewhat poorer than the usual vocal efforts of dancing teams. The dancing is all that really amounts to anything in this act and one or two of the number were well received.

Lee Kohlmar and Co. presented the old Clara Shipman, Sam Shipman act "The Two Sweethearts," a little playlet of clever lines and good situations. Kohlmar lost many opportunities for laughs in the piece by his failure to enunciate clearly, a point which was not overlooked, however, by Fox, who in a minor role stood out prominently whenever he was on.

Pat Rooney has taken all of the song hits out of the old Rooney and Bent act and these with the addition of one or two new ones and Joe Santley at the piano is doing a single. Rooney sang a half dozen or more songs and to each added a dance chorus which helped considerably in putting them over. Santley, in addition to playing the accompaniments sang a melodious "Lonesome" number and got a big hand at its finish. Rooney recited "Friends" to the piano accompaniment with a comedy parody for a finish. At the act's conclusion he brought on Miss Bent for an introduction and announced that they would be re-united in the near future in a big act now in rehearsal.

"Kiss Me," a big musical act lavishly costumed and artistically mounted, closed the first part. The act billed as a musical farce, carries a little plot amusing but not strong in originality. The music, lyrics and staging are by William Friedlander, who has put the piece on with his accustomed skill. The lyrics are clever and several of the songs bright and tuneful. A company of fourteen, including a stunning chorus of eight girls present the piece.

After "Topics of the Day," Walter Kelly, the Virginia Judge, gave his familiar impersonation of the southern justice who pronounced jail sentences combined with humorous sayings suited to the various cases that came before him. Prefacing the judge bit Kelly told a number of stories far and away the best heard in his act in years. The darky story regarding the chronic jail bird who had spent half of his life in jail and who on one short spell of freedom dropped into a church for rest, is a gem. The jail bird dropped into a seat and looking up at the pulpit was amazed to see one of his partners in crime, another darky who had been his prison mate on dozens of occasions. The preacher glancing down saw the jail bird and looking him in the eye said "The text of this morning's sermon is from the fourth chapter of Jeremiah which reads, 'If you know me, say nothin' and I'll see you later.'"

The Cameron Sisters with Dave Dreyer at the piano presented their dance offering, a stronger bit of entertainment than seen at this house a number of months ago, chiefly due to Dreyer's playing. In addition to accompanying the girl's dancing he rendered several solos while the girls were making their costume changes. According to the programme all the music of the act was written and arranged by Dreyer. Possibly he arranged the tunes, but most of them are of the published variety. "Carolina Sunshine" stood out prominently, the girls sang "Sweeties" for the opener and Dreyer gave a good interpretation of "The Vamp" for one of his solos.

Honer Dickinson and Gracie Deagon closed the show. The spot was a hard one for their quiet but entertaining act, yet they held the audience in remarkably well and scored a real applause hit at the finish.

W. V.

## VAUDEVILLE REVIEWS

(Continued from page 9 and on 11)

### ALHAMBRA

Will Ferry, in his original contortion act, "The Frog," was new to most of the patrons of this theatre and caused a sensation.

Harry and Grace Ellsworth picked up the applause where Ferry left off and also gave a very good account of themselves. Miss Ellsworth delivered a "coon" song and dance that pleased and Ellsworth's eccentric proved to be an exceptionally good one. The pair work nicely and present a neat appearance.

William Sully and Genevieve Houghton have a pleasing little turn by Aaron Hoffman, which they handle capably. Miss Houghton is an attractive little miss and possesses a pleasing personality in addition to a nice voice. Sully is a clever boy and made the most of the gags which the act contained. The pair also offered some dancing which was well done.

Ben Bernie will not have to worry for new material if the manner in which his act was accepted at this house is to be taken as a criterion. For this is Bernie's second appearance at this house within the past six months with the same act, the same gags, and in fact, practically the same material from start to finish. Yet he fetched laugh after laugh from the house. His encore, in which he rendered "Over There" in the style of a Jewish band, scored a riot.

Hermine Shone and Jack Denny and Company have an offering that starts off with a promise of being something out of the ordinary, but fizzles down to the mediocre style of "hokum" act towards the latter half of the offering. The opening shows Denny and Miss Shone, arguing with two classic musicians on the merits of jazz music in comparison to classic. They invite them to see their act at the theatre. The next scene is supposed to be their act going on in the theatre, after a discordant overture by the orchestra purposely played as such. The two classic musicians seat themselves in a box in the audience and pass remarks during the performance for comedy purposes.—They could take this same idea and work up better gags and find it to their advantage. Another girl, as a Chinese maid, also assists by shimmying.

Regal and Moore, two men, opened the second half with a variety and acrobatic turn of merit. They open with a burlesque on a general vaudeville bill and do some singing and dancing. They then give an exhibition of strong-man work, in comedy manner, that is very well done. A few songs are also included here.

Irene Bordoni and Lieut. Gitz-Rice started their offering with an announcement by Gitz-Rice that Miss Bordoni was handicapped by the delay in the arrival of her trunks, but would appear. Despite this announcement, Miss Bordoni did not seem to lack for costumes. Miss Bordoni sang her songs with her usual charm and scored a very large amount of applause. Gitz-Rice, also, was received nicely with his songs and piano work.

Fallon and Brown have added a lot of new gags to their offering since the writer has last reviewed them, and every one of them is sure-fire. The boys handle their material excellently and the audience could not get enough of them. Jim Fallon is a dandy comedian and, as a straight, Russ Brown is "all there."

It was as late as ten minutes after eleven when Hubert Kinney and Corrinne went on with their dancing act, with Tom Tucker at the piano. The act is nicely staged, and the dancing very graceful and pleasing. There were quite a few walk-outs owing to the lateness of the hour, but those who stayed gave the act its full share of applause. The offering is easily worthy of a better position.

G. J. H.

### EIGHTY-FIRST STREET

"The Sculptor's Garden," a finely mounted posing act, occupies the initial spot. There are six different tableaux, in which four people and two dogs appear. Posted on a placard are the names of the tableaux, and unlike many other notices of the sort, these are quite distinct and can easily be read from all parts of the house. "At the Fountain" is the title of the opening study, after which come "Vanity," "Life and Death," "Diana," "Memory," "Music and Echo" and "Justice, Liberty and Peace," in the order named.

Walter Clinton and Julia Rooney are presenting their "After Dark" offering, which includes some excellent dancing and acceptable singing, but which has a few poor features. One of the latter is some of the patter which is used. Toward the end, the gag about coming from Yonkers, a foreign country, is sprung and, of course, it doesn't get a laugh. There are one or two other bits just as old and they should by all means be discarded for new material. Julia Rooney is a graceful danseuse, and Clinton also dances well. They are a likable pair, and, with the talk bolstered up, will have a first rate act.

Ed Gallagher and Joe Rolley, in "The Battle of Whatsthouse" have an offering that abounds in clever bits, excellently handled. Rolley, in blackface, is uproariously funny and Gallagher, who now sports a mustache, holds his part of the work up efficiently. The end of the war has affected most soldier acts unfavorably but Gallagher and Rolley still get laughs in profusion with theirs.

William Gaxton and Company in "The Junior Partner," a comedy sketch by Rupert Hughes, will hold the interest of any audience. The playlet, in itself, is hardly an exception to the usual run of vaudeville playlets, but Gaxton's pleasing personality and good acting place it in the hit class. The rest of the cast, two men and two women, the latter having very little to do, perform creditably. The story tells of a young man, Jepson by name, who has lived in luxury for some time and, one day finds himself financially embarrassed. There are numerous bills to be paid and he faces being ejected from his apartment as well as having all of the furnishings of his home taken by creditors. A friend of college days, Bassett, calls and remarks that he owes Jepson \$900. The information is given in a manner that suggests the return of the debt, but Bassett further remarks that another loan of \$100 would make it an even \$1,000. Bassett is in just as sad a plight as Jepson. The two then concoct a plan whereby they can interest a certain Mr. Dinwiddie, an old and wealthy chap, in a project of theirs. They succeed, and the old fellow agrees to finance a railroad venture which bids fair to prove successful, with the result that both are relieved, for Dinwiddie binds his bargain by giving Jepson two \$500 bills.

Charles Irwin has an entertaining single, which includes a souse number at the start, some talk in rhyme and then a song. Irwin has some clever material, there being included in his act several anecdotes that are really humorous. He handles all of his material capably and holds down his position on the bill in an easy manner. The prohibition rhyme which he uses at the close is not particularly clever and could be omitted to advantage.

Mlle. Rhea, assisted by Joseph Mack, Jr., and Walter Burke, one of whom plays the violin while the other sings, offers a terpsichorean act that makes a satisfactory closing to the vaudeville portion of the show. It is nicely staged and well presented.

I. B.

## NEW ACTS

(Continued on pages 12 and 14)

### BRONSON AND BIZZO

Theatre—Yonkers.

Style—Singing and Instrumental.

Time—Fourteen Minutes.

Setting—In One.

Bronson and Bizzo are two neat-appearing young men who work in Tuxedos. They open with a song about the methods through which various entertainers make money and do one or two imitations. This opening bit needs speeding up.

Following the song a piano is pulled out and one of the two plays and sings. He has a pleasing voice and introduces the other, who enters with a violin. Some jazz and ballads follow and are played well. The pianist renders a solo in which he sings a "Laddie" ballad nicely.

The boys have personality and handle their material well. With a little more to their offering in the way of speed, they should find the better houses easy going.

G. J. H.

### THE CORINTHIANS

Theatre—Eighty-first Street.

Style—Singing.

Time—Fifteen minutes.

Setting—In three (special).

Three women and three men make up the company. All of them have good voices which harmonize pleasingly.

The act is made up of special numbers rendered with one leading and the company assisting. Each member takes a turn at leading. The company has the voices to make up a good act, but as a whole the numbers can be rated as "not so good."

A little ventriloquial business is injected through what is programed as a violin solo by one of the girls but which is supposed to be a vocal imitation of the violin. One of the men of the company also offers imitations of chickens.

With a better routine of good songs the sextette should find the better houses easy going. But the present act will do for the small time only.

G. J. H.

### RENN-CUNNINGHAM TWINS

Theatre—Proctor's Fifty-eighth Street.

Style—Singing, dancing, patter.

Time—Fourteen minutes.

Setting—In one.

Two pretty little girls and a very short young man constitute this trio. They have the makings of a good act, but it is spoiled entirely by the patter. There are hardly any gags that do not date back before they were born.

They also deliver one or two songs and, while their voices are not extraordinary, they render them pleasingly. The best part of the offering is the dancing, which should be worked up more.

G. J. H.

### ANTHONY

Theatre—Fifth Avenue.

Style—Whistling and accordion.

Time—Nine minutes.

Setting—In one.

Anthony has a short routine of numbers, three of which he whistles. All are well selected and were rendered very nicely. The whistling sounds as if it were done with a concealed instrument in his mouth, but, whether it is or not, the melodious sound produced is very pleasing. He would do well to add a few more numbers to the accordion end of the offering, for he displayed ability in his closing number on that instrument. The turn should get plenty of work on the three-a-day route.

G. J. H.



# VAUDEVILLE

## AMERICAN (Last Half)

It is seldom that a singing and instrumental act is seen in the opening position at this house, and when such is found the act usually finds the going difficult. Therefore, Wiki Bird, an Hawaiian must be given credit for receiving unusually big applause.

Herman and Clifton followed with a song offering of a different type and pleased with their singing, but did not help the offering in the least with their patter, of which, fortunately, there was only a little.

Following an O. Henry film, Libby and Nelson put over a great many thrills with a number of feats on various sizes and styles of cycles.

Taylor and Francis, man and woman, the latter being an attractive little miss, have some fairly good gags in their patter, which they delivered well. They also offered one or two song numbers and a dance which pleased.

"The Love Race," a musical tab featuring Jack Hallen, has two other leads, a girl and a man, and a chorus of five. It causes no riot of applause, and did not vary in the least from the usual run or mediocre small time tabs. The leads and the chorus both do their work fairly well, but the offering itself requires a lot of revision.

Rose Garden opened with a "Landlord" number, and then offered a number of burlesques at the piano which were greatly overdone and should be toned down. She sings fairly well, but could use her voice to better advantage by not trying to be a comedienne, for she is not of that type.

"Salvation Molly," a sketch of the San Francisco underworld, proved to be really entertaining. The cast, which consists of two men and a woman, do their work excellently. The offering is truly the old-style melodrama, with white-slavers and the hair-raising stunts of Chinatown, which brings back memories of the old dramas of the Bowery theatres.

Harry Antrim has a very small-time opening, coming from the audience, after whistling in the house. He has a number of gags, some of which are good, but didn't get over, and a great many of which are veterans. He also includes some imitations in his routine, which are fair.

G. J. H.

## KEENEY'S (Last Half)

Morlen has a short routine of numbers which he offers on the accordion, but his act is timed nicely and gets him off to a good hand.

Cooper and Henderson, two men in black-face, started with some chatter. The gags contained in this can be judged by this one: "Twelve months from today, you'll be dead one year." The others are just as weak and aged.

The best part of the offering is the singing, for the men possess good voices. Some yodeling on the style that was originated by Eddie Leonard's company some time ago, sent them off to a big hand.

The Four Rays have a very pretty setting in full stage and offered a cycle of songs. The four consist of three women, who do the singing, and one young man, who accompanies on the piano. Their singing is very pleasing, for their voices harmonize pleasantly. The young man, who sings a few lines in one number, would do well to raise his voice a bit, for the words are hard to catch. The girls can omit the dancing bit from one number, for their ability in that line is doubtful. As a singing act, however, the turn is very good.

Huyler and Bann, the latter formerly of Bard and Bann, are doing most of the material that was employed in Bard and Bann's act, with the addition of a lot of new gags. Bann still takes off the part of a "nancer," and does it well. To give the duo credit, they have a good "hokum" act, but there is absolutely no need of one piece of business in the dance at the close of the act. It is such bits which injure the good name of the stage and of the people belonging to it.

Ellis and Irwin, in their well-known singing offering, took their usual big hand. The men have voices that contain a volume of power. One of them was a bit handicapped by a cold, but, despite that, sang well. The other, the baritone, is doing a lot of "kidding" in the act, of late, which is of doubtful value.

Seymour Brown and Company closed the show with a musical tab. This turn is really out of the ordinary run of the three-day girl acts, for although it possesses an old plot, the story does not lack in interest, and is brought out in good fashion.

G. J. H.

## VAUDEVILLE REVIEWS

(Continued from pages 9 and 10)

### METROPOLITAN (Last Half)

Lulu Coates and Crackerjacks opened the show with a song and dance act that received the plaudits of the audience. The singing of Miss Coates was rasping and most unpleasant to the ear. Her dancing was much better. The three boys with her did some neat fast-stepping that went over well. The burlesque bit by the one working in blackface was vulgar in spots and should be changed.

The best things in Dave Thursby's act were the Hobo opening and the quick change. It's a shame to waste such good material, and Thursby should get some more of the tramp stuff. The folks liked the tramp number immensely and showed it by their applause. The act, after the change, was much too slow and uninteresting. The finish was almost a flop.

Ethel Mae Hall and a company of two men offered a comedy sketch that is a combination of both good and bad material. The comedy, in parts, is very old and timeworn. The sketch has to do with a married woman who is annoyed by mashers and whose husband will do nothing in the matter. So she hires a plumber, who has entered her house by mistake, to act as her husband for a while, and tells him to give the first masher that enters the house a beating. Her husband enters and is the recipient of a thorough pummeling. The ending of the sketch is very weak. When the plumber discovers that it is her husband, he merely mumbles "Gee, it's the wrong guy."

Will and Mary Rogers have a song and talk act that is no different from the hundreds of others on the vaudeville stage. They are supposed to be a husband and wife who have been separated for a long time. They finally kiss and make up and everything ends with a song and dance. They scored a large hit and had to take an encore.

Nelson and Cronin closed the show with a singing act that was handicapped because both had bad colds. They tried hard, however, and got away with a good sized hit. Their songs are all of the popular variety.

"Home," with Mildred Harris, was the feature picture.

S. K.

### VICTORIA (Last Half)

Emma and Carl Frabel cavorted cheerily, gracefully and entertainingly on a slack wire and what they lacked in daring they made up for in the ease with which they flitted to and fro.

Jerome and Albright are a couple of men who opened rather weakly, judging from the amount of applause they received after the finish of their first song. But, as they continued, each playing the piano alternately while the other sang, their stock rose until, at the end, finishing with the "Hesitation Blues" number, they received the lusty plaudits their efforts had aroused.

Betty Eldred is assisted by a man designated in the billing as "Company." And he is no whit less entertaining than herself. The setting is rustic and theirs is a hinterland musical offering that has to do with songs which she sings in a rather shrill but not unpleasant voice, to a whistling accompaniment beautifully rendered by him. He also imitated birds and other barnyard creatures, and, in the main, assisted ably in Betty Eldred's act, which is a good one.

Anthony and Ross are a couple of Italian dialect comedians who are not startlingly artistic as such. But, nevertheless, they managed to arouse laughter with their patter. Their manner of working is nice, but the material in their offering sounds, at times, rather antiquated. With their present offering they are eminently suited to the circuit over which they are now working; but, in the big time houses they probably wouldn't be nearly as successful.

Boudini and Bernard, in the closing spot on the bill, were deserving of a much better position, as such things are figured by performers. For this man and lady are a couple of accomplished accordion players who proved their musicianship by running the gamut of tunes from classical to popular syncopation, all of which they rendered delightfully on their accordions. That they are headed for the two-day houses is quite evident, judging from the approval they achieved at this one.

M. L. A.

### PROCTOR'S 125TH STREET (Last Half)

The audiences on Friday afternoon was given enough singing acts to last them for a mighty long time, and yet, curious to state, they did not seem to tire of the constant vocal efforts.

The Two Yaquis, who looked and dressed like the Indians of the tribe by that name, opened with singing. See New Acts.

Karl Karney offered a neat pianologue. It will be reviewed under New Acts.

Thos. L. Garrett did some hypnotizing, and went fairly well. New Acts.

The Italian Trio, all men, offered a number of operatic arias. They will be found under New Acts.

Robert Carlson also sang in a deep bass and bored the audience with some patter. New Acts.

Alfred Farrell and Company did their art rag-picking act and pleased with it. The act is a novelty and well presented. Even in this act, the woman sang one number.

Harcourt, assisted by a young man for comedy purposes, did an act on the style of Willard, in which he exhibited a freak body, being able to increase his height and the length of his limbs, at will. See New Acts.

Maggie Le Clair and Company presented their pleasing comedy sketch of separated lovers and took many laughs and a lot of applause. The turn is handled well by a capable cast and has a number of good lines.

Dotson is one colored boy who sure can shake a mean "hoof." He also did a bit in the singing line. But the dancing is the feature of the turn and is full of life. He took two encores and then almost stopped the show.

Murray Vogt and Company again show their versatility in billing. At this house they were billed as Murry. The question mark is not an error, but part of the billing. The duo has added new songs and sings them well. The comedy is of the small time calibre and pleased this bunch, who always eat up "hokum."

Tracey and Wahl offered a number of Tracey's songs and scored one of the big hits of the bill.

Billy McDermot, the tramp comedian, closed the show and held them in.

The bill was an all-round great song revue.

G. J. H.

### FOX'S STAR (Last Half)

Friday evening is a neighborhood holiday at this theatre and the house was crowded to absolute capacity.

"Evangeline," the feature picture, had a lot to do with packing them in.

Norman and Jeanette started the vaudeville portion of the bill, with a banjo "Frenchie" number by the male member of the team, while the lady sang and danced. Her voice was fair and her dancing poor. She then tried a violin solo, but failed to win the house. Her partner followed with a medley of classical numbers of various national composers, ranging from Hungarian, Russian and Italian to the Irish and American. He played quite well. He then accompanied with his instrument while the young lady played the violin and danced. The last number got the couple off nicely.

Hart and Lowrie are two very neat appearing boys who stood head and shoulders above the rest of the acts. The boys offered some singing, and took the biggest hand of the bill. See New Acts.

Moore and Dunn, a young man and a girl, offered a lot of patter and a bit of singing. This pair should do an act on the style of Laurie and Bronson, for they are of that type. The best part of their offering was included in the closing dance, which they did very well. Their present act will never get them far, for it drags considerably.

Owsley and O'Day, man and woman, also offered some patter, singing and dancing. The dancing, which was done on a mat, in clog style, was well done, but the same cannot be said about the singing and patter. In fact, the pair would do well to work out a straight routine of dancing.

"In the Trenches," with five men and a woman, closed the show. The skit consists of patter, shooting, and some singing, but was only a fair closer.

G. J. H.

### HARLEM OPERA HOUSE (Last Half)

A xylophone, the notes of which did not always ring true, marred George Buck's success in the opening spot. He would have found the going easier, however, if the house orchestra had helped him over the rough spots.

Buck plays the xylophone rather well, however, and is particularly good in the numbers that he syncopates. The pianologue portion has the foundation of success, but the structure has to be bolstered up considerably and changed from its present form. Buck received a fairly good hand in the opening position.

The story of a couple of divorcees formed the basis for the playlet presented by Phillips and Eby, which will be further reviewed under New Acts.

In view of the sure-fire material that Leonard and Willard possess and the expert way in which they send it across, the third spot is rather an early one for them. Almost every line the girl read was a laugh-provoker, and, though some of the stuff is more than a trifle risqué, it is put over so adeptly that it is not vulgar.

Bert Howard, in an effort to open originally, succeeded only in slowing up the start of his act, but gained speed with his talk about sentiment, and won considerable applause with his piano-playing, the music-box bit being particularly well liked.

Mack and Earl present an act with a number of specially written songs, of which the first, "Please Don't Follow Me," is the best, making a corking good opener that sets a pace for the act that it is difficult to keep throughout. The byword of the pair is, evidently, "Pep," but, after the breathless promenade that is so well done in the first number, the girl has done enough walking around the stage, and it would help matters if she would calm down a bit for the rest of the act, so far as walking around is concerned.

The Eight Black Dots gave some real Darktown harmony which pleased, although the dancing was far ahead of the singing.

H. J. G.

### FIFTH AVENUE (Last Half)

The bill as presented on Thursday was much too long and dragged, particularly because of one act which ran for about an hour.

The Burns Brothers opened with an act that included some hand-to-hand lifts, whirls, and other feats of strength, fairly well done but including nothing that other acts have not attempted.

Clinton and Rooney sang, danced and talked for a while. The dancing was excellent and the singing also met with approval, but the talk included too many trite bits to make it funny. Clinton should omit certain bits of patter which he uses. Otherwise, the turn measures up to big time standards.

Shelton Brooks and Company scored a hit of proportions with some singing, dancing and work on the piano and clarinet. Everything they did was devoured with relish by the crowd, and the team took an encore, after which Brooks delivered a curtain speech in which he referred to Yonkers as a foreign country. He should stop using that old gag.

The Junior Mimic World, with a flock of youthful damsels and a comedian who may have been a Hebrew or Dutch character impersonator, occupied about an hour on the boards. The girls started with an ensemble number, after which there were solos and double songs, ancient gags, new gags that were not very funny, and imitations of stage celebrities whose names were not announced, so that few knew who or what was being imitated. After the act is cut considerably it will do as a flash for the small time. As it stands, it was a long wait from the opening until the end.

Jimmy Flynn and Mabel Burke were both applauded for their renditions of old and new songs.

George M. Rosener, in an act that included impersonations of various characters, held the interest of the audience.

Zella Nevada had a difficult spot, but made a great effort and scored a big hit. Placing her so far down on the program was a great injustice to her. See "New Acts" for a review of the offering.

Jimmy Lucas, assisted by Joe Hall, in his "Ravings of 1919," got several laughs. The act would be funnier, however, if Lucas would refrain from singing in the Jewish language.

The Lorner Girls closed with a song and dance act, in which they did some good work.

I. S.



# VAUDEVILLE

## ANDERSON AND YVEL

Theatre—Proctor's 58th St.  
Style—Roller Skating.  
Time—Eight Minutes.  
Setting—In Four.

Anderson and Yvel, man and woman, have a roller skating act in which they display good form and a few interesting stunts, of which one stands out as the feature. Their work is done in a clean-cut manner, but there is a lack of spectacular stunts.

The turn, as it is at present, is somewhat short. The closing number by the man, a sort of burlesque on an Egyptian dance, does not make a particularly good cosing, for the reason that so many performers have given similar numbers, off the skates, to be sure, but similar, nevertheless.

They started with a waltz on skates, after which the girl went off stage, and the man, wearing a derby hat and smoking a cigar a la Frisco, did a few whirls on one foot and a few other stunts. The feature of the act was then offered when the man, holding his partner by one hand and one foot, whirled her about at a high rate of speed. The drop was lowered after that, as though indicating the finish of the act. But the girl stepped forward in one and announced that her partner was also a skilful dancer and would offer a terpsichorean number. The drop was then raised and he did his burlesque on the skates. The number did not arouse very much laughter and, as a comedy effort, was not a success. The rest of the act was much better.

With another good thrilling stunt instead of the dance farce to close with, the turn will be improved. I. S.

## ROSE AND MOON CO.

Theatre—Audubon.  
Style—Dancing.  
Time—Sixteen minutes.  
Setting—Full stage (special).

The one outstanding feature of this act which will constantly draw the attention of anyone who views it is the excellent taste with which the musical numbers have been selected and arranged both for the solos and dances. The pianist who renders them is also worthy of some billing, for he is as good as any of the big time pianists.

Rose and Moon are a likeable couple and have arranged their dance bits artistically. All of the dances are of the clog type, but they have arranged a number of eccentric steps which put them above the clog-dancers who generally open a show on the small time.

They open with a clog waltz in which they synopate the minuet. Then there are a few eccentric numbers of the jazz type and two on the Oriental style. The two dance well and have a capable assistant in their pianist, who renders two solos. The act should do for the better class houses. G. J. H.

## RENARD AND JORDAN

Theatre—Keeney's.  
Style—Comedy.  
Time—Eighteen Minutes.  
Setting—One, Special.

This is the same act that Renard did before with a male partner, when it was known as Regan and Renard.

The setting represents the lobby of a hotel with a magazine stand in the foreground. Renard is the bellboy and clerk of the hotel, and Miss Jordan is a guest. The talk, which is funny, concerns hotel matters in general, and is bound to bring laughs.

Both people handle their material nicely, and Miss Jordan has a pleasing voice, which she uses to good advantage. The act should find no trouble in getting plenty of work anywhere.

## NEW ACTS AND REAPPEARANCES

(Continued on page 14)

## FRISCO TRIO

Theatre—Greenpoint.  
Style—Comedy Act.  
Time—Twenty Minutes.  
Setting—In One.

This act needs, among other things, some new comedy. The men are excellent dancers and sing fairly well. But their comedy material is rather antiquated.

They open with a song and follow with a few steps. They then indulge in some cross-fire that has seen usage before and follow with an acrobatic dance by the smaller of the three. A comedy "wedding" number with one of them as a bride, follows. This bit is not as good as it is intended to be. They then close with a bit in which all three of them bang on the piano until two hands enter and pull the instrument off. They finish with dancing in which they partially disrobe. This bit got one or two laughs. The smallest of the three appeared, to the writer, to be made up rather amateurishly.

If the act secured some new comedy material and snapped it over a fit faster, they would get along much better. They will, however, find no trouble in getting along on the better small time as a feature act. Also, they have an asset in their name. S. K.

## ALLEN AND BETTY LEIBER

Theatre—Greenpoint.  
Style—Playlet.  
Time—Twenty-five Minutes.  
Setting—In Four.

The idea around which this act is built has been employed so often and so repeatedly that it is almost impossible to put a new wrinkle in it. The two players try hard, but their success is rather shabby.

The story shows a young married couple who must part, due to the husband's being called to Russia on business. There is the usual parting scene. The stage grows dark and the audience is informed that six months has passed.

The husband then comes home unexpectedly to find his wife not at home. He at once grows suspicious. She comes in attired in evening dress and he begins to upbraid her, distorting her every remark. He finally shows her a cable he received, which reads, "Would advise you to come home at once, as your wife has no less than three fellows at the house in the last month."

The wife, though, explains that she had been ill and that her life was saved only through the arrival of Tom, Dick and Harry. He at once wants to kill them. She then discloses the fact that Tom, Dick and Harry are his sons and he sinks down into a chair exclaiming, "I'm glad I didn't stay away a year." S. K.

## ZELLA SISTERS

Theatre—Yonkers.  
Style—Dancing.  
Time—Ten Minutes.  
Setting—Full Stage.

These sisters are two attractive girls with cropped hair. They have a routine of dances, opening with a number by both and followed by a rope jumping effort and an eccentric number. They close with a dance by the two.

While what dancing the girls do is well done, is is nothing out of the ordinary. At present they will do for the three-a-day. G. J. H.

## VERA CALHOUN

Theatre—Jersey City.  
Style—Singing.  
Time—Ten minutes.  
Setting—Special.

"The Girl in the Frame," as Vera Calhoun is billed, is a novel singing act which should be able to occupy a position in the better small time houses and some of those on the big time. She is an attractive girl, has a pleasing personality and renders her selections with intelligence and in a clear voice. She was given the opening position at this house and, in the initial spot, scored solidly. In a lower spot, the applause would probably have been greater, for the audience was not yet entirely seated when she went on. Nor was it yet in a very receptive state of mind.

Miss Calhoun works before a screen on which are flashed different colored scenes. In her closing number she is seated upon a sort of ball which, by a mechanical device, floats about like a planet before a light effect representing cloudy skies.

Following a few explanatory words, Miss Calhoun, attired in the costume of a shepherdess, sang a ballad commenting on the freedom of Ireland. Her next selection, in a bathing costume, was liked, as was her closing number, on the moving sphere, which was Harry Carroll's Rainbow song. I. S.

## MAGEE AND ANNETTE

Theatre—Greenpoint.  
Style—Dancing.  
Time—Fifteen minutes.  
Setting—Full stage.

This act ranks with any of the good dancing acts on the better small time. Both performers are graceful and accomplished dancers. The offering is appropriately costumed and well presented.

They open with a Scotch folk song which might as well be eliminated for, although Magee is a good dancer, his singing will not do. This is followed by a gracefully executed Highland Fling by Annette, after which Magee did a Sailor's Hornpipe, interlarding a few eccentric steps. Annette, dressed in a becoming country kid's costume, did a "skipping the rope" dance which is a sure fire applause getter, and Magee followed with a Chinese number in costume to match. Annette, also costumed as an Oriental, joined him, and they concluded with two semi-waltz numbers, the latter being of the whirlwind variety. S. K.

## KINNEY AND WHITE

Theatre—Proctor's 125th St.  
Style—Dancing.  
Time—Fourteen Minutes.  
Setting—In Three (Special).

Kinney and White have a pretty little dancing turn which will eventually make the better houses, but needs a little more smoothness than it possesses at present.

Kinney starts the offering in one, entering with a number of bundles in his arms and a song about shopping. A long ribbon from one of the buildings drags off into the wings. He pulls the ribbon and at the other end of it is Miss White in a hat-box costume. Following a song and dance by the pair, the setting goes to three, where she dons a new dress. A dance by the two in waltz time follows. White then does an eccentric dance in which he features kicking. A toe-dance by the girl and a "mask" dance by the two complete the offering.

Both dance well. Kinney is very light and graceful and the girl is a capable partner. G. J. H.

## NAT JEROME AND CO.

Theatre—Proctor's 23rd St.  
Style—Comedy Playlet.  
Time—Eighteen Minutes.  
Setting—Full Stage.

Whenever a performer wants to appeal to the personal feelings of an audience, nowadays, he either sings a song to the Irish or the Jews. Usually he gets away with it, for the Irish applaud the Irish, the Jews applaud themselves and they applaud each other. And when a performer makes a hit with both factions, he is in clover, for these two seem to run things nowadays and the rest just string along. Nat Jerome has done just that. He has in his act a quarrel in a family composed of an Irish girl and a Jewish youth and, finally, a re-union.

The vehicle, in itself, has not been written very well. The plot is one that affords a few possibilities although not very many. It is a theme that can best be built up by having clever bits of dialogue included, rather than upon thrilling situations. At present, it has neither. The characters play their roles fairly well and the girl who has the part of the young wife is attractive. The playlet, however, in addition to its faults, is continued far beyond its climax. It should be curtailed. Most of the act at present consists of talk that does not appear to get anywhere. The offering isn't exciting, nor is it funny. But it will do on the small time, because it will please the folks from the Green Isle and the Hebrews.

Mary and Sammy have quarreled. Mary has forced her husband to sign separation papers. It is evident that he loves the girl, but she insists that they separate. In comes the girl's mother, and upon finding that her daughter is to leave Sammy, she tries to smooth the matter out. Sammy's father comes in. He and Mrs. Ryan, for that is the name of the girl's mother, have a verbal battle in which Mrs. Ryan displays a sharp tongue. It is then discovered that the reason for the quarrel is that the couple, after being married for five years, could not decide whether to raise their children in the Jewish faith or as Erin's youths are brought up. The young man explains that he would not have objected, but that he had thought his father did not approve of his wife's stand. The parents reunite the children, each of whom agrees to give in a bit. Mrs. Ryan invites the other three characters to dinner and the act ends when the young man's father remarks that he will go as far as to eat ham. I. S.

## YANKEE FOUR

Theatre—Proctor's 125th St.  
Style—Singing.  
Time—Twelve minutes.  
Setting—In one.

This quartet does not style itself a "comedy" four. For this alone these men are to be congratulated.

The men enter and get right down to business and stick to it throughout the entire time they are on stage. And they certainly can teach a lot of these so-called self-styled "comedy-fours" a good deal about singing.

One of the men is not young, being possessed of a bald head and a rim of gray hair around the shiny spot. Two are middle-aged and one gives the appearance of a man in his early twenties. All wear tuxedos, but there are two who would do well to get tighter fitting suits, as they resemble waiters in a Hungarian restaurant.

But to give them due credit, they certainly can sing! They offered a few numbers, one without the orchestra accompaniment, which was excellent. With more to their act, this quartet can fill an early spot on the big time. G. J. H.





Founded in 1853 by Frank Queen

Published by the  
**CLIPPER CORPORATION**Orland W. Vaughan... President and Secretary  
Frederick C. Muller... Treasurer1604 Broadway, New York  
Telephone Bryant 6117-6118**ORLAND W. VAUGHAN, EDITOR**  
Paul C. Sweinhart, Managing Editor

New York, September 17, 1919

Entered June 24, 1879, at the Post Office at  
New York, N. Y., as second class matter, under  
the act of March 3, 1879.THE CLIPPER is issued every WEDNESDAY.  
Forms Close on Monday at 5 P. M.**SUBSCRIPTION**One year, in advance, \$5; six months, \$2.50;  
three months, \$1.25. Canada and foreign postage  
extra. Single copies will be sent, postpaid,  
on receipt of 15 cents.**ADVERTISING RATES FURNISHED ON  
APPLICATION****Chicago Office**—Room 841, State Lake Bldg.  
HARRY F. ROSE, MANAGER.**San Francisco Office**—830 Market St.  
R. COHEN, MANAGER.

Address All Communications to

**THE NEW YORK CLIPPER**  
1604 Broadway, New York

Registered Cable Address, "AUTHORITY."

THE CLIPPER CAN BE OBTAINED WHOLESALE AND  
RETAIL, at our agents, Goringe American News  
Agency, 17 Green Street, Charing Cross Road,  
London, W. C., England; Brentano's News De-  
pot, 37 Avenue de l'Opera, Paris, France; Gor-  
don & Gotch, 123 Pitt Street, Sydney, N. S. W.,  
Australia.**THE NEW CLUB**Now that the S. Rankin Drew Post of  
the American Legion has received its  
charter and become firmly established,  
Broadway welcomes another theatrical  
club into its fold.This newest association of theatrical  
men should, in time, become one of the  
most powerful and respected organizations  
of its kind. In its membership, to a great  
extent, is younger Broadway, and men  
who, in war time, had the stamina and  
backbone to do their bit in successfully  
beating the Hun. They are made of the  
stuff that cannot fail, and should be able  
to succeed in whatever reasonable project  
they undertake. Banded together through  
a common tie, these men have a firmer  
basis upon which to build their founda-  
tion than has the average theatrical club  
that springs up in the White Light dis-  
trict.The Drew Post has not been organized,  
however, for the purpose of flaunting the  
flag nor for the influence it might be able  
to wield, but rather to bring together  
Broadway's American manhood that each  
might be enabled to enjoy the aid and  
companionship of his brothers.All men who are eligible for member-  
ship in the Drew Post should make an  
effort to join. There is no reason why  
Broadway should not be able to boast of  
the finest and most representative Post in  
the entire American Legion. Just as the  
theatre and its kindred fields were sources  
of pride to all connected with them when  
our country sounded its call for men, so  
now should the theatrical branch of the  
American Legion tower head and shoulders  
above all others.In naming the post after Lieutenant S.  
Rankin Drew, who bravely died in his  
country's service, the organization is per-  
petuating the name of one who bore the  
love and respect of all fellow-Theatians,  
and is leaving a lasting reminder that  
jolly, care-free Broadway did not fail  
when the nation needed men.Many a battle will be fought over again  
around the tables of Keen's Chop House  
where the Post is meeting, for the time  
being. Many a yarn will be spun about  
"who won the war?" when press-agents  
and actors become reminiscent, and, asthe years go on, the stories will probably  
become more real and more harrowing and  
be replete with added details. And when  
this younger Broadway gives way finally  
to a newer generation, its clubhouse, now  
being contemplated, will serve as a monu-  
ment and reminder to younger blood that  
those of the amusement world responded  
in a great crisis, as Broadway will always  
respond.**TWENTY-FIVE YEARS AGO**Louis E. Cooke was general agent of the  
Barnum & Bailey Circus."Off the Earth" was produced at Mil-  
waukee with Eddie Foy, Sadie MacDon-  
ald, Kate Uart, Louise Montague, Lillian  
Hawthorne and Hallen Mostyn in the  
cast."Old Glory," by Chas. T. Vincent and  
Wm. A. Brady, was produced at Boston.The Orpheum, Portland, Ore., was  
opened by Gustav Walter as one of the  
houses now composing the Orpheum Cir-  
cuit.Augustus Thomas was under contract  
to furnish plays for A. M. Palmer's Stock  
Company.Francis Wilson appeared in "The Devil's  
Deputy" at Abbey's Theatre, New York,  
supported by J. C. Meron, Adele Ritchie,  
Lulu Glaser, Maude Bliss, Christie Mac-  
Donald and Amelia Gardner.**CLIPPER TO COST 15 CENTS**Commencing with the Sept. 24 issue of  
THE CLIPPER, its retail price will be fif-  
teen cents per copy, a raise necessitated  
by the constantly increasing cost of pro-  
duction.During the war period the country's  
newspapers, almost without exception,  
were forced to raise their subscription and  
newsstand price in order to meet new  
labor and raw material conditions.THE CLIPPER did not do this, but con-  
tinued to be sold at the old price of ten  
cents, believing that, with the war's end  
production costs would return to the old  
standards. This did not occur, however.  
On the contrary, they have steadily in-  
creased, and, on Oct. 1, when a new print-  
ing scale goes into effect, a still greater  
advance in production cost is to be made.THE CLIPPER has been loath to make  
any increase in its sale price, but the new  
business conditions of the country, which  
have affected newspapers to a far greater  
extent than the average industry, has  
made the change in price imperative.**ARNOLD DENIES COPYING**

Editor NEW YORK CLIPPER:

Dear Sir:

Noticed in this week's issue of the CLIP-  
PER that George Pelletier has filed a com-  
plaint with the N. V. A., accusing me of  
copying his character and routine, that of  
a "Colored Preacher" in character make-  
up, done by many artists too numerous to  
mention.Wish to vindicate myself by stating that  
I do the character of an "Old Man" minus  
make-up, which I started doing three years  
previous to my acquaintance with Mr. Pel-  
letier.Furthermore, the material I am using  
does not belong to Mr. Pelletier. I thought  
a man of his intelligence would be more  
cautious and not make deliberate accusa-  
tions just from "hearsay."

JACK ARNOLD.

Of Jack and Eva Arnold.

St. Joseph, Mo., Sept. 12, 1919.

**DENIES COPYING ACT**

Editor, NEW YORK CLIPPER:

Dear Sir: I note in your issue of Sep-  
tember 3 that Mr. Sydney Phillips claims  
I took a portion of his act. We are both  
playing here in town, and I invite Mr.  
Phillips to come and see my act and let  
me know if I am doing anything belong-  
ing to him. I have already gone to the  
Temple Theatre, where I saw his act, and  
he does an entirely different kind of act  
than I do.I wish you would please deny the state-  
ment that I am doing a part of his act, for  
I do not wish my name to go down as a  
material hound. By doing so, you will  
greatly oblige me. Sincerely,

ED. PHILLIPS.

**RIALTO RATTLES****BUT THEN, HE MAY GROW**With all of the prices going up, Georgie  
Price seems to be the only Price that is  
still small.**VAUDEVILLE PROVERB**She who does a shimmy dance  
Thrills most every audience.**THIS ONE SHOULD DO IT**There is an act floating around called  
Joe Broome. It ought to clean up, think  
we.**HERE GOES**Allen Spencer Tenney wants to know  
if a woman must take the count in order  
to become a Countess?—So do we.**EAR-MARKS**Judging from the remarks Arthur Lyons  
made about one of his acts last week, he  
must be learning the scientific game of  
poker."That's a *deuce* of a good act," said he.  
"The woman member of it is a clever *joker*  
and she's *wild*, too. Her partner is a good  
*straight* and, between them, they got a  
*raise* last week."**THEATRICAL FAIRY TALES, NO. 7**Once upon a time there was a press  
agent who always spoke the truth about  
the thing he was press-agenting. He ad-  
mitted that a certain show for which he  
was doing publicity work was terrible and  
stated boldly that the chorus was bad, the  
principals worse, the scenery ugly and  
everything else about the play poor. This  
agent had read about George Washington  
and his hatchet, and wanted to emulate  
the father of his country and become a  
great man. And he did become a well-  
known, if not great man. He became  
well known as an idiot and had to get  
himself another job. Whereupon, he be-  
came a policeman and was corrupted.**COPPING THE COMMISSION**

Time—Anytime.

Place—Office in Putnam building.

Characters—The agents.

Arthur Lyons—Well, morally, me and  
my brother ought to split that commission  
—we're broke and need it most.Sam Lyons—I'm entitled to two cents,  
anyhow. I had to write that act a letter  
before they coughed up. I won't charge  
for the stationery, but the stamps cost  
money.Phil Bush—Whenever there's money to  
be divvied, you guys is always broke.Sam Bernstein—Where do youse guys  
get that stuff? I'm a broker, too. I'm  
broke than all of you.Harvey Green—Let's split it, everybody  
gets some of it.(Paul Allen puts a tack on Harvey's  
seat, and as he sits down he suddenly  
arises again and points a threatening  
finger at the assemblage, saying, "The  
guy what did that doesn't get in on the  
kale.")

Paul Allen—Can't you take a joke?

Joe Michaels—Sure! Where shall I take  
you?(Crowd roars its approval, and vaude-  
ville authors in the vicinity all make a  
note of the gag.)Harvey Green—For that, I'm inclined to  
split our partnership—I'll take the ink  
well and penwiper and you can have the  
ledgers.George King—Don't fight, boys, it's all  
right. (Soothes the two.)

Enter a reporter.

Arthur Lyons—Hello! Say—print that  
I'm going to buy out the Keith offices and  
theatres.Chorus—So, that's the game. You don't  
need any of this commission.

Lyons—I'm only kidding him.

Al. Leichter grabs the commission sud-  
denly (fifty cents), and dives out of the  
room. Procession follows him through  
the hall, but Al. disappears. The crowd  
walks over to the automat and finds him  
there. He has spent the fifty cents by  
this time. (Curtain.)**VAUDEVILLE PHILOSOPHIES**Sharpshooting acts usually score the  
greatest number of hits.**JOE NEED NOT WORRY**Joe Towle is a performer who never  
need worry lest the good folk come out  
and say he has an unclean act.**DISCOVERS A NEW ONE**Ely Sobel, the Strand Building botani-  
cal expert, says that he has come across  
detailed accounts of all plants but Heart  
Beats.**GOING UP!**And now that the actors have won the  
strike we are waiting to see the elevator-  
men's union increased by one noted mem-  
bership.**AGAIN AND AGAIN**We wonder if the people who waved  
flags last week when General Pershing  
came home had Georgie Cohan's permis-  
sion to do so.**ALLEN HAS AN EXPLANATION**Allen Spencer Tenney, vaudeville author,  
says the reason the middle ages were  
called the dark ages was because they had  
so many knights then.**SIGN OF THE SEASON**Just like the coming of the swallows  
always denotes summer, so does the ar-  
rival of James Madison in our town de-  
note that autumn is here.**HERE'S HOW!**The iceman on Forty-second street re-  
marked last week that business has fallen  
off noticeably since one William Page  
evacuated the Cohan and Harris Building.**WORDS DEFINED BY NOTED MEN**

Great Man—by Arthur Lyons—Myself.

Synagogue—by Eli Sobel—Putnam  
Building.Exposed Skylight—by Bob Baker—Phil  
Bush's head.**NOTES OF THE FALL SEASON**

Al Leichter tries eating at Child's.

Phil Bush buys a safety razor.

Dave Green buys a razor sharpener.

Pat Casey discovers his new belt is too  
small.

Bob Baker learns how to shoot craps.

**THINGS WORTH HAVING**

Lew Dockstader's wit.

Jimmy Hussy's Jewish accent.

El Brendel's "collapsible" attire.

Bob Baker's luck in the stock market.

Ruth Budd's smile.

Frisco's shiver.

Henry Lewis' "song titles."

**A WHITE-LIGHT STORY**When "John Ferguson," who had been  
in "The Lost Battalion," returned from  
war, he was "A Lonely Romeo" when he  
first put on his "Civilian Clothes." But,  
one evening, "At 9:45," he heard "A Voice  
in the Dark," and when he found that  
the girl who had spoken to him was "A  
Regular Feller," he took "The Girl in the  
Limousine," not wishing to be among  
"Those Who Walk in Darkness," while  
he had the price of a taxi. Later that  
night, when it began to "Thunder" and  
"Lightnin'," they went "Up in Mabel's  
Room." He told her he thought they both  
had "The Right to Happiness" and that, if  
she would marry him, it would be his  
"Deliverance" and put him on the road  
"Up from Nowhere" to success. She said  
"She Would and She Did," whereupon he  
gave up his youthful "Follies," shunned  
all doings of "Scandal," and lived a life  
of "Happy Days" in a "Parlor, Bedroom  
and Bath."



# VAUDEVILLE

## ZELLA NEVADA

Theatre—Fifth Avenue.  
Style—Singing and piano.  
Time—Fourteen minutes.  
Setting—Special.

Zella Nevada, who made her New York debut at the Fifth Avenue, assisted by Gabe Wellner at the piano, is a clever comedienne with a soprano voice that pleases, a strong personality and an act that is fully up to the standards of the two-day houses. Her gowns are gorgeous and her songs excellent. Wellner, who assists at the piano, accompanies her in a manner that is fitting and proper and helps round out what is in every respect an entertaining act.

At the Thursday matinee performance, Miss Nevada was given a difficult position on the program, going on after several other acts that occupied a considerable length of time. In spite of the handicap, she was warmly applauded and took an encore. In an earlier spot she would, beyond a doubt, have scored even a bigger hit.

Miss Nevada is a singer who can render ballads and comedy numbers equally well, and she puts quite a punch into her work. She has a smile that wins favor and gives the impression that she really enjoys her work. She should be successful in the New York variety houses of the better class.

The routine started with a ballad, after which came a darkey number. There was then another song that was liked, and a "wild man" song at the finish provided the big punch. She repeated the chorus of the song for an encore. Wellner rendered a piano solo between the third and fourth numbers to enable the principal to take an encore, and his medley of popular tunes met with approval. I. S.

## HART AND LOWERY

Theatre—Fox's Star.  
Style—Singing.  
Time—Fourteen minutes.  
Setting—In one.

Harry Hart formerly appeared in a Morosco production, and Ed. Lowery recently played with Liana Carrera.

In number two spot, the duo took the biggest hand of the show, and the boys will eventually make a good number two act on a big time bill.

Both appeared dressed in gray from head to foot, making a very neat appearance. They opened with a special number and then rendered a published number. Hart followed this with a ballad and sang it well. Lowery accompanied him on the piano, and then they offered a comedy song number. A "Frenchie" number by Lowery and a jazz number by the two with a dance at the end, completed the offering.

The boys have personality, and, after another week or so on the small time to smooth out the rough spots, will please any audience. G. J. H.

## TWO YAQUIS

Theatre—Proctor's 125th St.  
Style—Indian singers.  
Time—Twelve minutes.  
Setting—In three (special).

The two Yaquis are a man and woman using a set depicting the home of the Yaqui tribe of Indians. According to history, this tribe is descended from the Aztecs, of Mexico, and live in the southern part of Arizona and New Mexico.

Opening with a pose and "The End of A Perfect Day," the pair followed with a number of songs which they sang well, as their voices please. The routine also includes a recitation by the male member of the duo, telling of the Indians and the white man, and greeting the latter. The act should find work on the small time. G. J. H.

## NEW ACTS AND REAPPEARANCES

(Continued from pages 10 and 12)

### BEE PALMER

Theatre—Mt. Vernon.  
Style—Dancing, singing, jazz band.  
Time—Eighteen minutes.  
Setting—Full stage (special).

Harry Weber is presenting the golden-haired, shoulder-shaking Bee Palmer, of the "Follies," in vaudeville. With her is the jazz band formerly used by Sophie Tucker at Reisenweber's, among its members being Dick Himber, the kid violinist, who sings a few songs with Miss Palmer.

It has been said of late, and it looked it, that the jazz and shimmy craze is fast dying out. It may be, but when this little exponent of the shivery dance hits town, the craze is due for a grand revival.

The setting of the act is attractive, with lavender for the background. The band opens with jazz and Himber tells the boys about Bee, her shimmying ability and her life. Following that, Miss Palmer enters with a shimmy and a number expressing her desire to go through all those motions rather than do any other dance. A song by Miss Palmer and Dick Himber is given for the next number. The band then "blue the blues," which will surely convince any one that the jazz craze is booked solid for a long time to come.

Miss Palmer then renders a medley of "Cry" songs, accompanying herself at the piano, and the band plays off stage. Her delivery of this is excellent.

A jazz number and dance in which all the six members of the band wear brown derbies, which we don't hold against them, completes the offering.

Bee Palmer and her jazz band will find a big welcome in vaudeville. G. J. H.

### KARL KARNEY

Theatre—Proctor's 125th St.  
Style—Piano and singing.  
Time—Fourteen minutes.  
Setting—In one.

Karl Karney has a pleasing act, but will have to speed up his opening, which is poor. In this he renders a song about his act. He then seats himself at the piano and, in song, announces that he will sing the old songs in syncopated manner. He started with "After the Ball" and then rendered an up-to-date version of the song that won him immediate favor. A song then followed in which he told of the origination of the shimmy. A published ballad came next. He then played bits from Rachmaninoff's Symphony and rendered a jazz version of the song. He closed with a song.

Karney is a neat-appearing young man. When we reviewed the act, he was on as a tryout. But, after a few of the rough spots are polished, he should find the better class houses easy going. G. J. H.

### THOS. L. GARRETT

Theatre—Proctor's 125th St.  
Style—Hypnotist.  
Time—Sixteen minutes.  
Setting—In two.

Garrett may or may not be an excellent hypnotist, but it must be said that, if the seven young men who came up on the stage from the audience to assist him are "plants," they are better performers than he. But, if they really were patrons of the theatre, then Garrett is a good hypnotist.

After getting these seven huskies to assist him, he put them through the old routine of a burning chair, the dentist bit, and other bits which hypnotists use. The act won't do for more than the small time. G. J. H.

### HUNTING AND FRANCIS

Theatre—Mt. Vernon.  
Style—Talking and singing.  
Time—Sixteen minutes.  
Setting—In one (special).

Hunting and Francis, back home after entertaining the boys overseas, are doing their old florist shop act again. The turn has played the big time, when the two were here a year or so ago, but the standard of vaudeville acts has changed since, and, to be frank, we fear that the offering will only be able to hold down an early position on a big time bill, or feature as a headliner on the small time. The pair are undoubtedly clever and handle their material well, but to play the big time circuit in a good spot will certainly need newer material.

Miss Francis is featuring a "Rose" ballad from "The Better 'Ole," and sings it well. Hunting does a clog dance very nicely and could add another dance to the routine. At this house, when reviewed, they received a very large amount of applause and took a number of bows. G. J. H.

### BROOKS AND GEORGE

Theatre—Proctor's 125th Street.  
Style—Musical and dancing.  
Time—Fourteen minutes.  
Setting—In one.

Shelton Brooks, writer of "Darktown Strutters' Ball," teamed up with a new partner named George, is offering a two-act which should reach the two-day houses with ease. Brooks is a personable fellow whose manner is one that wins favor, and George plays the clarinet well.

The boys know how to inject a punch into their work. There are a few songs done by Brooks alone at the piano, and some dancing together. The offering includes jazz music and a few good laughs, all combined so as to make a first rate act.

They opened with a few bits of patter, after which Brooks, perched upon the piano stool, started to tickle the ivories, while George played the clarinet. There was a jazzy bit by the clarinet player alone, after which Brooks sang two songs. George reappeared after that in a queer costume which got him a laugh, and the two played a medley of songs which Brooks had written. A dance followed and elicited a hearty round of applause. They took an encore in the form of another song and dance. I. S.

### PHILIPS AND EBY

Theatre—Harlem Opera House.  
Style—Playlet.  
Time—Sixteen minutes.  
Setting—Parlor.

This playlet, with a cast of only two, deals with a cute, little divorcee who yearns for a return to the days of married life and shows the working out of a plan whereby she succeeds in her yearning and gets her husband to return to her.

The plot jumps away from the usual rut, inasmuch as the audience cannot guess the ending until the playlet has almost reached its end. But the lines are stilted at times and are, therefore, hard to make real. The little girl, though, has a unique and fascinating method of delivery and charms the audience from the very start with her infectious little laugh. Her husband, of an Ernest Truex type, is every bit as capable as she, and his pantomime work deserves more than passing commendation. It is the personality of the pair, above all, that carries the playlet over. H. J. G.

## HAZEL HARRINGTON & CO.

Theatre—Proctor's 23rd St.  
Style—Comedy Playlet.  
Time—Sixteen Minutes.  
Setting—Full stage.

"The Squab" is the title of this comedy playlet, presented by a cast of three, two women and a man. Just why it was given that title is not easy to explain after seeing the act. It certainly does not suggest the story on which the offering is built.

The poor selection of a title, however, is only one fault of the sketch. The plot is one which has been used time and time again, and the manner in which the act has been written has not made it any more interesting. Any one could have guessed what was going to happen.

As far as the cast is concerned, there is little to boast about. Not one of the three characters performed well. The element of suspense is almost entirely lacking, and the turn, generally, lacks a punch. A stay on the small time seems in store for it.

The scene of action is laid in the home of an ambitious chorus girl. A member of the show is worried about something. Enter a second and more experienced chorus girl. She soothes the first by expounding the usual philosophy attributed to chorus girls. She explains that from a member of the chorus to stardom is a big step, etc., etc. First girl then explains that a youthful "stage door John" had deserted her after marrying her. Experienced girl advises her to get as much money out of his parents as possible. First girl does not want money. Very strange.

Vanished stage door John husband suddenly phones that his father is waiting without girl's home. Father enters, after first girl has left room. He meets second chorus girl and thinks that she is his son's wife. Father recognizes her as a former "friend." He attempts to put his manly arms around her slender waist but is sharply repulsed.

First girl then enters and refuses money to release his son until son himself declares that he desires release. Father, it develops, has married a wealthy woman with a high social position, and does not want to be degraded by having it known that his son is the husband of a mere chorus girl. Experienced girl gives him the merry laugh and, further, locks him in the room and demands a big check for love letters of his. He unwillingly signs check for \$10,000.

Young man phones that he is a member of the Engineers Corps of the Army. Second girl notifies father that son is a real man. Father before making exit is notified that letters for which he paid \$10,000 have been burned. He is indignant but leaves. All is well. I. S.

## BROWN-GARDNER-BARNETT

Theatre—Victoria.  
Style—Song and Dance.  
Time—Twenty-five minutes.  
Setting—Full-special.

This act is composed of a dancing team and a pianist.

The act opened with an introductory song by the male member of the team, followed by a semi-oriental dance in which he also participates. The accompanist then sang a comedy number in which he showed how his preference for hard boiled eggs had got him into trouble. This was followed by another terpsichorean exhibition which is not only a standard dance, but has also been performed a good deal better.

A burlesque by the pianist on an oratorio followed, after which they did an Apache number which they have invested with several new steps. They dance well and their numbers are well arranged. The pianist is a fairly clever comedian. S. K.



# BURLESQUE

## TRY TO SETTLE CLUB TROUBLES TUESDAY

### GENERAL MEETING CALLED

The internal political strife that has been raging in the burlesque club since and before the recent wholesale resignation of its officers, is due for a thorough airing next Tuesday when a special meeting will be held to elect new officers.

This meeting would have been held sooner were it not that, under the club's present constitution and by-laws, at least fourteen days' notice must be given to all members that a special meeting will be held.

Not only will there be an election of new officers at this meeting, but the matter of amending the club's by-laws will be voted upon also. For it was because of the ambiguity of some of these by-laws, according to several members, that the club's internal affairs reached a state several weeks ago which boded ill for the organization and resulted in the request for resignations from secretary Al Singer and treasurer Dan Dody, both of whom complied with the request.

Henry Jacobs, however, retained his office of president, and James E. "Blutch" Cooper, who was home seriously ill while the "rumpus" was going on within the club still remains vice-president. The following nominees, it is said, will probably rule over the club's destinies, as officers, following the election next Tuesday: William Roehm, James E. "Blutch" Cooper, Lou Sidman and Dr. Louis M. Suss.

The burlesque club has a membership totaling 300 and it is said that there was almost \$2,000 in the treasury following the annual outing last July.

Henry C. Jacobs, president, stated last week that arrangements have been made to give up the lease on the building and store the club's furnishings until its affairs are straightened out, after which new quarters will be acquired.

### HUGHIE SHUBERT IS BACK

Hugh Shubert has returned to New York and taken over the leadership of the orchestra at Hurtig and Seamon's, where he will remain until the Yorkville opens, October 21. He will then handle the orchestra at that house.

### FRANK MACKEY HURTS SHOULDER

Frank Mackey was compelled to lay off most of last week from the cast of the Union Square on account of a dislocated shoulder he received in a fall the previous Sunday. Leo Stevens played his part.

### OLYMPIC RAISES PRICES

The Olympic has increased its prices at both the night shows and matinees, getting a dollar top in the orchestra at night down front row. The same seats sell for seventy-five cents at the matinee.

### DUFFY JOINS MARION SHOW

WATERBURY, Conn., Sept. 15.—Tom Duffy joined the Dave Marion Show here to-day. He has been doing a vaudeville act with Leo Hoyt.

### STAR CONCERTS OPEN SUNDAY

Manager Mike Joyce, of the Star, Brooklyn, will start his Sunday concerts next Sunday. Jos. Shea will book the house.

### OPENS AT MINSKY'S

Ruth Rolling will open at Minsky Brothers' National Winter Garden next week.

### NATIONAL LOSES HOUSE

MONTREAL, Que., Sept. 13.—Marcus Loew has purchased the Theatre Francais and will remodel it for vaudeville, booked through his New York office. It will have a seating capacity of over 3,000. The National Burlesque Circuit was to have had this house for their shows. It is now rumored that the third circuit is after the Royal or the Rialto, on St. Catherine street.

The Rialto formerly played "tabs" and vaudeville and has a seating capacity of about 1,400. The house will have to be entirely renovated if the new circuit takes it over to get it into proper condition. Considerable money will have to be spent on it also.

### INA HAYWARD RETURNING

Ina Hayward will return to burlesque as prima donna of the "Social Maids." She will open at the Olympic, Cincinnati, Sunday, September 21. Maud Hayward will be the musical director of the show. Miss Hayward had been booked with a big musical production. Paul Cunningham and Florence Bennett close with the show in Dayton.

### MARTHA RUSSELL MARRIES

AUSTIN, Texas, Sept. 14.—Martha Russell, appearing here in "Rocking The Boat" was married last week to Walter Le Roy, her leading man. Catherine Cameron and Albert G. Bruce, two other members of the act, were present at the ceremony and at a wedding supper at the Driscoll Hotel.

### GET COIN IN PATERSON

PATERSON, N. J., Sept. 15.—Billy Watson's Lyceum Theatre played to over \$1,000, with Gus Hill's Minstrels for one night last week. "Bringing Up Father" did over \$3,000 in three days. "Parlor, Bedroom and Bath" played to capacity for two nights.

### VIDA SOPOTA BOOKED

Vida Sopota has been booked by Ike Weber as prima donna of "The Round the Town" company. She will open at the Empire, Cleveland. He also booked Don Trent with the Bostonians. He opened last Saturday in Albany.

### JOINS "WONDER SHOW"

Lloyd Peddrick left New York for Pittsburgh last Wednesday to join the Burlesque Wonder Show. He took the place left vacant through the death of Charles Figg on Monday. He was booked by Roehm and Richards.

### CLOSING OUT KAHN'S

Bert Bernard, who is doing a Dutch comedy at Kahn's Union Square, and Stella Rose, a soubrette, will close there Saturday of next week. Harry Kohler and Sue Milford will replace them.

### WELLS LOOKING OVER SHOWS

Billy Wells left New York last Wednesday for Chicago to look over the "Victory Belles" and the "Blue Birds." They are both Cooper shows and were in Chicago at the same time.

### BILLY RANDOLPH CLOSING

PHILADELPHIA, Pa., Sept. 13.—Billy Randolph will close with the Aviator Girls at the Empire, Hoboken, next week.

### BARTON LOOKING OVER WHEEL

Charles Barton, president of the new National burlesque wheel, is touring the circuit looking over the shows.

### HOWE SHOW DOES \$4500

PATERSON, N. J., Sept. 12.—Sam Howe's Show played to over \$4,500 at Watson's Orpheum here last week.

## WANT SUMMER RUNS IN OTHER CITIES

### CHICAGO, BOSTON, PHILA., NAMED

Agitation to have burlesque shows play a Summer season in a number of cities besides New York is being fostered by several show managers. Heretofore, only New York and one show has enjoyed this privilege.

The plan is, it was learned last week, to have the shows play fifty weeks, consecutively, and how this is to be accomplished was outlined as follows: The business done by all of the shows playing over the two foremost wheels will be tabulated and scored during the next ten weeks. After that, each show will be given a certain rating, the show's money-getting ability being the principal determining factor in the high or low rating it receives.

By next April, those shows receiving a certain rating, will be assigned to play return engagements in the following cities outside New York: Philadelphia, Boston, Chicago, Pittsburgh, Washington, and maybe several other cities not yet decided upon.

This plan will probably be submitted to the burlesque wheel heads, and, should it fail to meet with their approval, an alternate plan has been devised which is designed to keep at least certain of the more popular shows working longer than the usual thirty-five or forty weeks ordinarily allotted them during past seasons.

Under the alternate plan, the shows with the highest rating mark will be booked for engagements extending longer than the customary one week period in the larger cities.

### BUFFALO MANAGER DIES

BUFFALO, N. Y., Sept. 12.—Richard E. Patton, manager of the Gayety Theatre, died at his home in this city this week from heart failure. He had been suffering with an ulcerated tooth, and was sitting in the dining room talking to Mrs. Patton when he suddenly passed away. He was forty-six years of age at the time of his death. Interment is at Forest Lawn Cemetery, this city.

The managers of the theatres of this city were the pall bearers. Floral pieces were sent from the Columbia Amusement Company, Gayety Theatre Employees, Shea's Amusement Company, Fred Irwin, The Garden Theatre Employees, Managers' Association, The Twentieth Century Maids, playing the Gayety this week and the show Patton managed for years. Mr. and Mrs. Barney Gerard, John M. Ward, manager of the Gayety, Detroit, Phil Isaacs and A. G. Wells, manager and treasurer of the Academy, Bill Posters Local 24, Gayety Inn and others.

Dick Patton has been manager of the Gayety Theatre for the last two seasons and had been manager of a number of burlesque shows for years previous to that. He started his career as most of the successful burlesque managers and owners have, with a circus. He was one of the best liked and known burlesque managers in the country. He is survived by his wife, Hope Sawyer Patton.

### "GIRLS FROM GAITIES" OPENS

ROCHESTER, N. Y., Sept. 13.—The "Girls From the Gaities" opened here to-day at the Columbia (the old Corinthian). In the cast are Jack Hunt, Max Cohen, Al Marks, Vic Barrett, Easter Higbee, Besse Rosa and Adelaide Nye.

## BAKER SHOULD GET THE MONEY WITH HIS "SWEET SWEETIE GIRLS"

Charlie Baker has been telling us for a long while about the wonderful show he was going to have the following season, but when the show came along there was nothing about it to make it stand out from other good shows. This season he had little to say about his "Sweet, Sweetie Girls," so we did not look forward to seeing very much.

It came to the Star, Brooklyn, though, last week, and we want to say that it's the best show Baker has ever had, and one of the best we have seen on the American Burlesque Circuit. So, if Baker carries out the same policy with his "Tempters," we surely have another surprise coming to us when that show hits town.

The "Sweet, Sweetie Girls" is a great entertainment from a comedy, musical, scenic and wardrobe standpoint. It is one of the best costumed shows we have seen on either circuit so far this season, and that applies to chorus as well as principals.

Max Field and Frank Anderson are taking care of the comedy, and they are both showing us a great deal more now than last season. Field, a natural Hebrew comedian, is working faster than we have ever seen him before, and his material goes over better, also. He is out-doing the pace he set last season in the changing of wardrobe. Opening with a tuxedo suit, he makes a change nearly every time he goes on. If our memory serves us right, he wore eight different suits during the performance, all

Anderson, doing Irish, handled his comedy part very well. He is a hard worker and never fails to get a point over when it is possible. He, too, makes a number of changes of wardrobe, always putting up a good appearance.

Forest Wyer is the "straight" man and is responsible for the book, so the programme states. This young man has given Baker something worth while here. He is a good "straight," "feeds" the comedians with plenty of laughs, and keeps them on their toes all the time. He is a classy dresser and has an extensive wardrobe.

As the juvenile in the first part, Charlie Levine does very nicely. He is a clean-cut young fellow who dresses well. He does a Jap in the second part, carrying out the character most satisfactorily.

Stella Morrissey is the classiest prima donna we have seen so far this season at this house. She is a most attractive young lady with a personality that radiates far out over the footlights. She rendered her numbers carefully and cleverly. She works easily and has a great stage presence. One fine thing about her too is that she does not take herself too seriously, just working as though she enjoyed all she had to do. Miss Morrissey is the most handsomely gowned prima donna we have seen. She makes seven changes of wardrobe, each gown of a different design and prettier than the other, and all blending well with her hair and complexion. The gown she wears in the last scene of the last act, is one of the most gorgeous ever seen in burlesque, and her headpiece to match the gown is dazzling in richness and beauty. Miss Morrissey should be the talk of the circuit this season.

Florence De Vere, a pretty dancing soubrette, full of life and ginger, was a decided hit with her numbers, putting them over with the necessary "punch." She made a good impression with the audience. She has a pleasing personality, a graceful way of working and offers pretty dresses.

Shapely Anna Fink, with her familiar smile, that soon won the audience, was seen in several scenes and took care of them to the pleasure of all. She handled her numbers nicely and with lots of speed. She is most attractive in tights, but looks very well in ankle-length dresses. Her wardrobe has been selected with care, and is very pretty.

Field and Wyer do a comedy talking specialty in one, down near the finish of the show, that was a near riot last Thursday night. It simply had the audience rolling in their seats from laughter.

"Sweet, Sweetie Girls" is a fast show, never lagging a second from the time the curtain went up to the finale. It has clever principals, and the show is all class. As a scenic production, there is nothing that we have seen on either circuit that can pass it. Baker should get the money with this show, which has been well put on, and of the type which will please all. Sid.



# SUCCESS POPULARITY

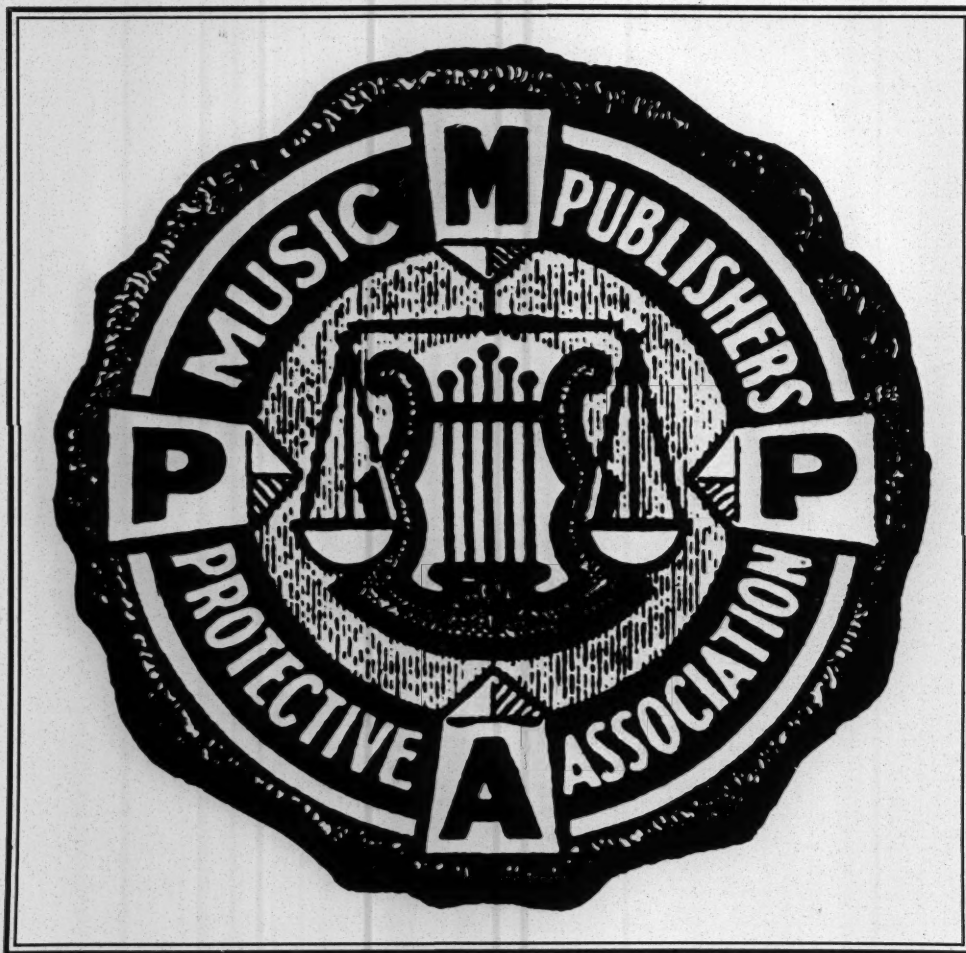
WAITS UPON THE ARTIST WHO  
LOOKS FOR THIS EMBLEM  
WHEN SEEKING A SONG HIT.

REWARDS THE ORCHESTRA  
THAT MAKES SELECTIONS  
WHERE THIS EMBLEM IS SEEN.

THE  
BIGGEST

THE  
BEST

ALL  
AGREE



THIS  
EMBLEM

STANDS  
FOR

REAL  
MERIT

Come where the *real hits* are made—and get yours. Not merely a handful of “Professional Copies”—But an intelligent and courteous attention to your individual needs. It's the service that counts! Try it. Call, 'phone, or write any or all of us.

Irving Berlin  
—  
Broadway Music  
Corporation  
—  
Buckeye Music  
Company  
—  
C. C. Church  
—  
Meyer Cohen  
Music Company

Daniels & Wilson  
—  
Leo Feist  
—  
C. Arthur Fifer  
Music Company  
—  
Sam Fox Publishing  
Company  
—  
Gilbert & Friedland  
—  
Chas. K. Harris

Kendis-Brockman  
Music Company  
—  
McCarthy & Fisher  
—  
McKinley Music  
Company  
—  
Joe Morris Music  
Company  
—  
Pace and Handy

Al Piantadosi  
—  
Jerome H. Remick  
—  
Maurice Richmond  
Music Company  
—  
Shapiro, Bernstein  
and Company  
—  
Sherman, Clay  
and Company

A. J. Stasny  
and Company  
—  
Jos. W. Stern  
and Company  
—  
Harry Von Tilzer  
—  
Waterson, Berlin & Snyder  
—  
M. Witmark & Sons



# MELODY LANE

## MANY MUSIC HOUSES LOSE TRADE LISTING

Retail Syndicate Slashes Trade Circular  
and Many Publishers Lose Place  
on Valuable Document.

The "list," that mysterious but important trade bulletin sent out by one of the big retail syndicates to its various stores, and which contains the names of the song publications which the syndicate buyer believes to be the most salable and from which the various store managers are to make up their orders, got a slash recently which will long be remembered.

A number of music publishers variously reported as being all the way from fifteen to twenty-five fell into the discard when the music man had finished with his pruning knife.

This list, which has been sent out for years to the stores, is a large and important document, and a publisher so fortunate as to have six or eight of his publications mentioned was assured of a good business from that alone. The hundreds of retail stores owned by the syndicate made up their orders almost exclusively from the songs mentioned on the list, and with no numbers listed the publisher suffered a corresponding lack of trade from the section in which the stores were located.

The big music publishers; that is, those who have large catalogues and vigorously exploited their compositions in the theatres, naturally had their numbers listed, but there were also a considerable number of the smaller houses, those who maintained a small or practically no professional department that also either through personality or some other reason got a few numbers listed. These houses did a considerable amount of business from the listing alone, and the fact that their numbers did appear on the circular was a decided asset to the firm.

These are the ones that have suffered the cut, and much speculation as to the cause has arisen. One of the reasons advanced for their elimination is said to be that many of the big publishers have advanced an argument against the smaller houses being listed, claiming that the little publisher having no big professional expense necessary in popularizing a song success, could sell at a much cheaper rate and still make more money than the big houses. They claim that the six and a half cent rate which generally prevails for the big publishers' prints does not show a profit, and that is one of the reasons which has forced them into the sixty-cent publication business. They claim that this will increase until either the syndicates pay a higher price for the popular prints or greatly increase their orders. It is claimed by a number who claim to be in the know that the syndicate has decided in future to put its big efforts behind the publications of the larger houses and in order to increase business with them has decided to eliminate the catalogues of a number of the small houses from the list.

### JONES MUSIC CO. OPENS

The Jones Music Co. has opened offices in the Gaiety Theatre Building. A. G. Jones is president of the company and Anita Owens, the composer, is connected with the company in the capacity of professional coach.

### JOE SANTLEY WITH PAT ROONEY

Joe Santley, the songwriter and former vaudeville performer, is now in vaudeville with Pat Rooney. They are appearing at the Riverside Theatre this week.

### ENGLISH MUSIC MAN IN N. Y.

Dan Lassett, of the English music house of Francis, Day & Hunter, is in New York attending to some business in connection with his house.

### FRED BELCHER IS DEAD

Frederick E. Belcher, secretary of the music publishing company of Jerome H. Remick & Co., died on Thursday night at Dr. Stern's sanatorium following an operation for appendicitis. Mr. Belcher had been ill for several days prior to the operation with a severe cold which he contracted as a result of being caught in a rainstorm while motoring from Boston.

The cold did not respond to treatment, and developed into influenza, and while being treated for that malady symptoms of appendicitis appeared. Last Tuesday night he was operated on by Dr. Philip Grausman, who discovered that the appendix had burst. Following the operation his condition was very low, but during Wednesday he improved so perceptibly that hopes for his recovery were held. On Thursday, however, he suffered a relapse, fell into unconsciousness late in the afternoon and passed away at midnight.

He was fifty-two years old and been connected with the Remick house for many years, commencing his work shortly after the Remick publishing business was started in Detroit. Over fifteen years ago he came to New York to take charge of the local branch of the house, and has made this city his home ever since. Modest and assuming of manner yet possessing exceptional business ability he attracted innumerable friends in those early days, scores of whom have been close to him throughout all these years. He was universally liked throughout the theatrical and musical world, and numbered his friends along Broadway by the hundreds.

The funeral was held at Campbell's Sixty-sixth street establishment, and was attended by many people prominent in theatricals and the music publishing business. The chapel was crowded to the doors, and one end of the room was completely filled with floral pieces. The Episcopal burial service was read, a quartet sang and Eddie Miller, with much vocal pathos rendered "Till We Meet Again," Mr. Belcher's favorite song.

Mr. Belcher was married a few weeks ago to Miss Flo Hart, an actress, who survives him. While he for years had been in the best of health, he may have had some premonition of the end, for but two weeks ago he took out a life insurance policy for \$25,000.

### KERRY MILLS HAS A NEW ONE

"Floating Down the Old Monongahela" is the title of a recent release by Kerry Mills, who has in the new number a song which, although just off the press, is attracting much attention.

It is issued both as an instrumental and vocal number, and the orchestras that have been playing it have already got the tune well established in the minds of those who are on the outlook for new and contagious melodies.

The song is particularly attractive, and is being featured by many singers.

### MANY CASTLE SONGS OUT

If there was any doubt as to the necessity of a registry bureau for the prevention of song title duplication, the flood of "Castle" songs recently released would have definitely decided the question. No less than a half a dozen are announced ready for release by the big publishing houses, and there is no telling how many are ready to be sent out by the smaller publishers in other towns and cities.

### GILBERT RELEASES SONG

Gilbert and Friedland have released to vaudeville singers the comedy rag song, "Gimme This, Gimme This, Gimme That," which was successfully sung by Lew Cooper in, "Oh, What a Girl!"

### STERN RELEASES TWO SONGS

Jos. W. Stern & Co. have released two new vocal numbers by S. R. Henry, D. Onivas and Frank H. Warren. They are "Now I Know" and "Good Night, Dearie."

## PRINTERS' STRIKE MAY HOLD UP MUSIC PLANS

Demand for Big Wage Increase Expected to Close All Printing Plants in New York.

The plans and expectations of all the music publishers for a record breaking business this fall are liable to receive a severe setback by the probable strike of all the music printing plants on October 1. The unions have made a demand for a big wage increase, so large that few printers feel that it can be met, and the talk of a strike is heard in all quarters. In any event a big boost in the price of music printing is coming, and this is bound to seriously affect the retail price of the popular prints.

Publishers have for months freely stated that the present wholesale price of the songs which retail for ten cents is so low that the margin of profit to be made upon them has almost reached the vanishing point.

Publishers are seriously discussing some way in which the proposed increase can be handled, but up to date no way can be suggested. One that is receiving serious consideration is the raising of prices all along the line, but this method naturally will be met by strong opposition on the part of the big five and ten cent stores.

Printers have during the past week sent out notifications to publishers that on and after October 1 a decided increase in printing prices can be expected.

### HERBERT SONG STARTS A SUIT

In the Victor Herbert show, "Angel Face," which made all Chicago sit up during its run in that city, is a song called "I Might Be Your Once In a While," which is not only the big hit of the piece, but bids fair to rank in popularity with any of the previous Herbert successes.

So much does George W. Lederer, the producer of the piece, think of the song that as soon as he learned of a proposed production of a play entitled "My Once In a While," by the Scibilia, Inc., concern, he hurried to his attorneys with instructions to immediately commence an action to restrain its presentation, alleging that it is an infringement on his title.

### PRINCE KNOWS JOHNNY'S IN TOWN

The young Prince of Wales, now on a visit to Canada, knows the popular songs, and at a reception given him at the Country Club in Ottawa requested the orchestra leader to play a number of hits for dancing. The first question asked the orchestra leader was what dance music he knew. The leader suggested several of the higher class compositions, but the Prince was unfamiliar with them. "Do you know 'Johnny's In Town'?" inquired the director. "I surely do," replied the young heir to the English throne, and as the band struck up the tune the Prince, with Lady Dorothy Cavendish as partner, swung out on the floor and proved himself some dancer.

### Q. R. S. BUYS N. Y. PROPERTY

The Q. R. S. Music Roll Co. has purchased an entire city block of New York property located at 134th street and Locust avenue, and will erect a big factory for the manufacture of music rolls.

Lee Roberts, the composer, is vice-president of the company, and he recently purchased a home in this city and expects to locate here shortly. The purchase of the New York property, together with Roberts' intention to make his home in this city, indicates that the entire Q. R. S. business formerly located in Chicago is to be moved to New York.

### BERLIN TO TRY VAUDEVILLE

Irving Berlin is planning a try at vaudeville, and will open on Oct. 6 at the Riverside Theatre.

### JEROME H. REMICK IN N. Y.

Jerome H. Remick, head of the music publishing house of that name, is in New York for an indefinite stay, due to the sudden death of Fred Belcher. Mr. Remick has many business interests outside of music publishing which for the past few years has kept him almost continually in Detroit, his visits to the New York office having been infrequent during the past year.

### WENRICH HAS SHOW READY

Percy Wenrich has a new musical show all ready for production, and the piece, as yet unnamed, will probably be seen within the next few weeks. Wenrich, in addition to writing the music of the show, found the financial backing necessary for the production, so all that now remains to launch the piece is the engaging of the cast and the completion of rehearsals.

### HIGH CLASS SONG RELEASED

Leo Feist has released a new high-class number entitled "Poppy Blossoms," by Jack Yellen and Abe Olman. Although less than a week old the number is being played by scores of the orchestras in the big Broadway restaurants and other amusement resorts.

### MURRAY BLOOM IN DETROIT

Murray Bloom, is professional manager of the Harry Von Tilzer music house in Detroit, where he is meeting with remarkable success placing the new songs from his house. While in Detroit he is making his headquarters at the Statler Hotel.

### GOODWIN IN WEST 46th ST.

Harry Goodwin, advertising manager of the Jos. W. Stern & Co. music publishing company, has moved his office from the Stern Building on West Thirty-eighth street to the new professional quarters in West Forty-sixth street.

### HARRIS WRITES TWO BALLADS

Chas. K. Harris has recently completed two ballads which are being sung by a number of well-known artists. They are "Smiling Lips" and "When the Lotus Flowers Bloom in China Land."

### SPECIAL SONG BRINGS MONEY

Johnny Cantwell purchased the singing rights of a new comedy number called "Water Is Dangerous" last week from its writer, Jack Mahoney. Cantwell paid \$250 for the exclusive rights to the song.

### KRONBERG SAILED YESTERDAY

C. J. Kronberg, of the Plaza Music Co., sailed for Europe yesterday (Tuesday). He will be absent for about ten weeks and will visit England, France and Switzerland.

### MITTENTHAL BACK FROM WEST

Joe Mittenenthal, manager of the McCarthy & Fisher Co., returned this week from a successful business trip to Chicago and other Middle West cities.

### HARRIS SCENARIO FOR FIELDS

Chas. K. Harris and Adeline Lertzbach have completed a new motion picture scenario for Lew Fields, entitled "What Children Will Do."

### CHARLES REED WITH STERN

Charles Reed, who has been in vaudeville with the Madam Cronin act has joined the professional department of Jos. W. Stern & Co.

### HERMAN SCHENCK HAS THE FLU

Herman Schenck, assistant professional manager of the Harry Von Tilzer Co., is ill at home with an attack of the influenza.

### FRED BECK WITH FISHER CO.

Fred Beck has joined the McCarthy & Fisher staff and will be assistant to Joe Mittenenthal, the firm's general manager.



# HARRY VON

Wishes to extend his greetings to his many professional friends

Lyric by  
ANDREW B. STERLING

BETTER THAN "I WANT A DOLLAR"

## THEY'RE ALL

Male and Female Versions

Lots of Echoes

BEAUTIFUL SPOTLIGHT SONG  
**CAROLINA**  
GREAT FOR QUARTETTE  
**SUNSHINE**

The Most  
Beautiful Irish  
Ballad on the Market

**EVERY TEAR  
IS A SMILE IN  
AN IRISHMAN'S  
HEART**

Lyrics by DAN SULLIVAN  
Music by MONTE CARLO and  
ALMA M. SANDERS

A BEAUTIFUL OBLIGATO for HIGH CLASS SINGERS  
**CAROLINA**  
YOU WILL HEAR IT EVERYWHERE  
**SUNSHINE**

Another  
Missouri W

**CAROL  
SUNSH**

This is our New  
It's going to be the

Lyric by W. H. IRVING  
Music by  
ERWIN M. MIDDLETON

VAN & SCHENCK  
**OPEN UP THE GOLDEN A**

Lyric by J. K. YERGEN

Going Bigger Than Ever!  
**CAN YOU TAME WILD WIMMIN'?**  
Greatest Comedy Song  
on the Market

**HARRY VON TILZER MUSIC PUB. CO. 222**  
BEN BORNSTEIN, General Manager

LONDON  
Herman Darewski Music Pub. Co.

CHICAGO—STATE LAKE BLDG., Suite 820.  
EDDIE LEWIS, Prof. Mgr.



# ON TILZER

the coming season and submit the following SURE FIRE HITS

"DOLL." A CINCH HIT

Music by  
HARRY VON TILZER

## SWEETIES

Doubles for Two Men or Two Girls  
f Choruses

ner  
Waltz

## CAROLINA SHINE

our Number  
to the Country

WAL HIRSCH  
MIDT

CK BIG DIXIE SONG HIT

## EMATES TO DIXIELAND

by J K YELLEN

CO 222 West 46th Street, New York City

MURRAY BLOOM, Professional Manager

PHILADELPHIA—KEITH THEATRE BLDG.

Suite 705. — HARRY LINK, Prof. Mgr.

BOSTON—220 TREMONT ST.  
BILLY HARRISON, Prof. Mgr.

SONG AND INSTRUMENTAL

## CAROLINA SUNSHINE

GREAT FOR DUMB ACTS

The Best Blues  
Song on the Market

## I AIN'T 'EN GOT 'EN NO TIME TO HAVE THE BLUES

A Great Harmony Song and  
a Great Patter Chorus

WONDERFUL WALTZ FOR ORCHESTRAS AND BANDS

## CAROLINA SUNSHINE

BEAUTIFUL DUET FOR SINGERS

Our Big Ballad Hit!

SOMEBODY'S WAITING  
FOR SOMEONE



# FLOATING DOWN THE OLD MO- NON- GA- HE- LA

Floating Down the Old

MONONGAHELA

Slow Waltz

By KERRY MILLS

Chorus

Float ing down the old Mo-non-ga-he-la Glid-ing smooth-ly



on a low side wheel - er Lov-er whis-per-ing heart-tales to his la-dy-



fair In a cor-ner lone-ly She's his one and on-ly On the wa-ter



twi- light sha-dows fall - ing To his mate the Whip-poor-will is



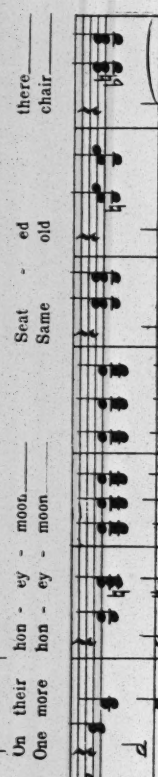
call - - ing May time is play time and Cu-pid's hay-time



On Mo-non-ga-he-la-fair



Copyright 1919 by Kerry Mills, Inc. 307 W. 48th St., N.Y.C.  
Foreign Copyright Secured. All Rights Reserved.



This is going to be  
some great big hit.  
Grab it before it is  
wallopped to death.  
Orchestrations in  
all keys

And what a riot number this is for  
any act using a waltz  
**LEADERS—it is ready, Band & Orch.**  
As a VOCAL DUET, it is far and on top of every-  
thing—prettier than the prettiest

**KERRY  
MILLS**  
207 W. 48th St., N.Y.C.

Sept

CR

Man  
Do

LONG  
turn f  
tically  
diers,  
hospita  
given m  
thiever  
the es  
their v  
by un  
ers, w  
than d  
not he  
ever, a  
Amo  
become  
of prom  
means  
case w  
Doctor  
stead  
had b  
wound  
the se  
office  
eviden

H  
CAR  
Clark,  
with  
Pablo  
known  
to a c  
over th  
ville C  
Tatali  
presen  
Eva, M  
Humb  
LaMas  
The c  
tour of

L  
Lon  
Belasc  
the H  
preciat  
proved  
In t  
Tully,  
Thom  
Jerrol  
Medel  
ronal,  
Lewis,  
son.

GE  
Lon  
Zeitlin  
tion ri  
John  
which  
such  
York,  
juncti

BA  
Lon  
Wing  
the p  
Work  
pany  
also c

Lon  
Percy  
today  
Octob  
in "T



LONDON

PARIS

## FOREIGN NEWS

SYDNEY

MELBOURNE

CROOKS ARE EXPLOITING  
SOLDIERS FOR PETTY GRAFT

Many Cases of Fraud and Petty Larceny in Which Theatres, Demobilized Officers and Disabled Soldiers are the Victims Have Been Reported to the Police

LONDON, England, Sept. 14.—The return from France to England of practically all the wounded and disabled soldiers, and their being placed in various hospitals throughout the country has given rise to a particularly mean form of thievery, of which the theatres have been the especial victims. The soldiers and their wounds are being used as a cloak by unscrupulous parties and petty larceners, who would no more face a real fight than do an honest job. These crooks do not hesitate at using any means whatsoever, as long as their object is gained.

Among the forms of thieving which have become annoying beyond endurance is one of procuring money and theatre tickets by means of misrepresentation. A recent case was that of a man who claimed to be Doctor Sinclair, attached to the Hempstead Military Hospital, and who said he had been sent to book 100 stalls for wounded soldiers. He was given a note by the secretary of the theatre on the box office of the Palladium. On the way, he evidently forged the note to read differ-

ently. The note had requested, originally, that the bearer be given the 100 tickets. When presented it read that he was to be given \$125. As the box office attendant was very busy, the authenticity of the note was not questioned and the money was paid. Later the fraud was discovered and the case reported to the police.

Another form of thievery is the procuring of funds by promises of employment as concert managers. In connection with this, the case of Basil Reginald Jarvis, an entertainer, who, it is said, had been getting money from demobilized officers in this way, and who, it was discovered had nothing to do with the concerts, is typical. On the complaint of one of his victims, who produced written testimony to prove his case, Jarvis was arrested and is now being tried for fraud. The soldiers themselves are, in many cases, the victims of petty thieves and no respect is being shown for wounded or permanently disabled, as long as they can be used to further the personal ends of the unscrupulous.

## HARRY CLARK DOING WELL

CARACAS, Venezuela, Sept. 1.—Harry Clark, traveling through South America with American vaudeville shows, left J. Pablo and Olivia Zanor, who did an act known as Li Ho Chang and Company, due to a disagreement. He has now taken over the management of the Tatali Vaudeville Company, owned by Mr. and Mrs. Tatali and traveling through Brazil at present. In the company are La Belle Eva, Miss Rita, Miss Adela, Miss Rosetta, Humbert Tatali, George Mayer, Charles LaMas, Trio Luciana and Sr. Cantalicio. The company just finished a six months' tour of Venezuela to good business.

## LONDON LIKES "DADDIES"

LONDON, Eng., Sept. 14.—"Daddies," Belasco's American play, has opened at the Haymarket, and the audience was appreciative of every point, and the comedy proved to be a great success.

In the cast are A. E. Matthews, George Tully, Sam Livesay, G. H. Mulcaster, Thomas Weguelin, Emily Brooke, Mary Jerrold, Stella Jesse, Peppettia Bobadilla, Medeline Robinson, Ivy Pike, Albert Corronal, Marie Corronal, Betty Hearn, Eric Lewis, Ethel Callahan and Nora Robinson.

## GETS "EAST IS WEST" RIGHTS

LONDON, Eng., Sept. 14.—Holles and Zeitlin have acquired the English production rights to "East Is West," the play by John B. Hymer and Samuel Shipman, which William Harris is presenting with such notable success on Broadway, New York, and will produce the piece in conjunction with Norman J. Norman.

## BARRIE AND PINERO COMING

LONDON, Eng., Sept. 15.—Sir Arthur Wing Pinero will visit New York to see the premiere of his new comedy "Quick Work," which the Charles Frohman company is producing. James M. Barrie will also come to America soon.

## SAILING FOR NEW YORK

LONDON, Eng., Sept. 15 (Special).—Percy Hutchinson and his company sail today for New York, where they open October 6 at the Manhattan Opera House in "The Luck of the Navy."

## "CHEATING CHEATERS" OPENS

PARIS, France, Sept. 14.—"A Bon Chat," an adaption of Max Marcin's "Cheating Cheaters," has succeeded in creating a favorable impression, which many American plays have failed to do. The mystery of the play has had Paris audiences guessing for quite a while and they seem unable to classify it, for the construction of it is peculiarly American, and the French have not yet learnt the simplicity of American plays and acting. The principal parts in the play are enacted by Messieurs. Rouyer and Loverne, and Mesdames Cherrel and Rafele. The piece was adapted by Pierre Veber.

## HIPPODROME CAST CHANGES

LONDON, Eng., Sept. 15.—The cast of "Joybells," the Hippodrome Revue, of which Leon Errol is the chief comedian, has undergone a change. Shirley Kellog no longer sings her songs, having been replaced by Wanda Lyon. Ettorina Mazzucchelli has been added to the cast as principal dancer. The revue has passed the 250th performance.

## MAUDE'S NEW PLAY READY

LIVERPOOL, Eng., Sept. 15.—Cyril Maude opens tonight at the Shakespeare Theatre in his new English play, by Sydney Blow and Douglas Hoare, entitled "Lord Richard in the Pantry." The play is to be produced under the management of Thos. C. Dagnall. Prominent in the company will be Lydia Bilbrooke, Connie Eddiss, George Shelton, G. W. Anson and Nellie Bowman.

## GRACE WYNDHAM GETS PLAY

LONDON, Eng., Sept. 14.—Grace Wyndham, the American actress, has secured the sole rights to "Bachelor Brown," a farce comedy by Dentor Spencer, which she will produce with a cast of West End artists. The play contains four characters.

## EDYTHE GOODALL TO PRODUCE

LONDON, Eng., Sept. 14.—Edyth Goodall, the actress, is to try a season of management in London. She has already a play by John Drinkwater called "Mary, Queen of Scots," and another, as yet unnamed, by Arnold Bennett.

## PARIS HAS BIG HIT

PARIS, France, Sept. 5.—There was produced here last week, among a series of one-act plays, a journalistic and medical farce that has been by now translated into every language spoken. It is called "The System of Dr. Goudrou" and deals with the strange adventures of two ambitious journalists who go to an insane asylum where lunatics are treated by a new system, which Dr. Goudrou has perfected.

They meet the doctor, as they think, and his colleague, Professor Plume, and get a rather eccentric and bizarre account of his system and experiences.

Just then a bolt of lightning strikes the house and thunder is heard. The eminent doctor and his colleague writhe on the floor and froth at the mouth, and just to show their good nature, begin to maul the two journalists around, one of them taking the eye of his victim for a marble.

Just when things look decidedly black for the journalists, enter the attendants, who take the doctor and his colleague back to their cells, disclosing the fact that the real Dr. Goudrou has been murdered to make a holiday for the maniacs.

Other one-act farces were "Let Ventouse," in which the frisky wife of a frisky doctor cut some capers to show that her husband was not alone in being frisky, and there was a moral playlet, "Le Bonheur," by Pierre Heber.

## NEW HICHENS PLAY OPENS

LONDON, Eng., Sept. 14.—The new Globe Theatre play, "The Voice from the Minaret," by R. S. Hichens, author of "The Garden of Allah," is a success not only financially but artistically. The play has to deal with the influence for good that a heart-whole minister of the gospel can exert over his protegee, who is not so heart whole. The play is in three acts, preceded by a prologue. The scene is laid in Damascus and England. In the cast of the play are Arthur Wontner, Ernest H. Hollway, Henry Vibart, Norman McKinnell, George Hayes, E. A. Walker, Frank Marshall, Marie Lohr, Vane Featherston, Ellen O'Malley.

## COCHRAN REHEARSING "MAGGIE"

LONDON, Eng., Sept. 13.—Charles B. Cochran will present about the middle of October a new play called "Maggie," which was adapted by Fred Thompson and set to music by M. Marcel Lattes. Winnifred Bates will play the lead, George Graves will be leading man and prominent in the cast will be Peter Cawthorne and Jack Buchanan.

## DECLARE DIVIDEND

LONDON, Eng., Sept. 14.—The board of directors of the New Cambridge, Ltd., has declared a dividend of 6 per cent on preferred shares, and 7½ per cent on common, with a bonus of 2½ per cent on the latter. The total profits for the year with Government taxes and expenses deducted, amounted to \$95,000, an increase over last year of at least \$25,000.

## "GOING UP" CLOSES

LONDON, Eng., Sept. 14.—The popular success "Going Up," which came over here from America, closed its run here this week to make way for "The Telephone Call," which is rehearsing. The new play is from the French "Le Coup de Telephone."

## LOUIS STONE BOOKED

LONDON, Eng., Sept. 6.—Louis Stone, the American upside down dancer who opened here at the Nottingham Palace on August 18, has been booked over the Moss Empires Ltd., circuit for a full extended tour.

## DALY RETURNS TO LONDON

PARIS, France, Sept. 15.—Arnold Daly, who left America several months ago and has been in Paris for some weeks, has returned to London. He may again go to New York from that city.

## "REPARATION" OPENS

LONDON, Eng., Sept. 14.—"Reparation," a drama by Tolstoy in which John Barrymore appeared in America, was produced last week at the Grand Leeds, with Henry Ainley in the leading role.

The play, a story of the baser passions and the finer points of life, was a huge success, and is due for a long run here. It goes from a palace to a drunkard's kennel without offending the finer sensibilities once. The play was produced by Stanley Bell, with incidental music by Norman O'Neill. In the cast were Miss Agnes Thomas, Miss Anna Russell, Miss Meggie Albanesi, Miss Dulcie Benson, Mr. Ion Swinley, Miss Athene Seyler, Mr. Claude Rains, Mr. Henry Ainley, Miss Alice Moffat, Miss Anna Filipova, Mr. Richard Grenville, Mr. Henry Morrell, Miss Dora Gregory, Mr. Otto Stuart, Miss Marion Terry, Mr. Julian Courtville, Mr. Henry White, Mr. Ernest Milton, Mr. Howard Rose, Mr. Leonard Sickert.

## OPERA COMPANY HAS HARD LUCK

CARACAS, Venezuela, Sept. 11.—The Mancini Grand Opera Company, which opened here on June 21, is in trouble and has closed.

The management of the company made the mistake of opening at the Bull Ring, known as the Nuevo Circo de Caracas. The stage was too small, which hurt the performance. It then moved to the Municipal Teatro, and after about ten performances had to close. Attempts to reorganize and give performances were unsuccessful. In the company at the time were Zinoveff, Somalioff, Seroventi, Viglione, Gagavelli, Paglia, Vergeri, Saraya, Garavelli, Puliam, Fernandez, Eloros and Melis. The directors were Buratt and Leotti. In the chorus were a number of American singers.

## COBORN QUITTING VARIETIES

LONDON, Eng., Sept. 14.—October 24 will mark the departure of Charles Coborn from the variety stage proper. Coborn, who is at present making a picture written around his song success, "The Man Who Broke the Bank at Monte Carlo," will tour the country in a lecture-picture-concert entertainment in which he will be assisted by a trio of artists. He will be tendered a farewell benefit.

## HAS GOOD S. AMERICAN SEASON

CARACAS, Venezuela, Sept. 11.—The Bracale Grand Opera company, which has been appearing here for about six weeks, closed this week after a very successful run. In the company were the following: Hipolito Lazaro, Tamaki Miura, Giuseppe Danise, Maria Galvina, Giuseppe Campioni and L. Taylor. The company is en route to Lima, Peru.

## WAR FILMS WERE PROFITABLE

LONDON, Eng., Sept. 14.—The report of the government agent the showing of war films, shows a profit of \$350,875, of which \$100,000 went to the British War Office Charities, \$50,000 to the Canadian government, \$25,000 to Australia, the same amount to New Zealand, South Africa and India. All expenses of the War Office committee, which controls their exhibition, have been paid out of the profits also.

## MAKING HIT IN AUSTRALIA

SYDNEY, Australia, Sept. 4.—Emile Pollini, who has been appearing here for the last sixteen months, has been making such a big hit that she has been signed for an extra year.

## VARIETY HOUSE CHANGES

LONDON, Eng., Sept. 12.—The Chorley Hippodrome, for many years a variety house, will, in future, be devoted to motion pictures exclusively.

## BOOKED FOR VENEZUELA

CARACAS, Venezuela, Sept. 11.—Sacha Piatov and Mlle. Moskovina, the Russian dancers, are to appear at the Teatro Nazionale here soon.



# SMILES and STYLES



Our Sponsor  
and Manager  
**SAMMY WARD**

## HARRY EDDIE HART & LOWERY

THE ACT WITH CLASS  
AND REFINEMENT



Special Material by  
**HERMAN RUBY**  
and **LEW COULWELL**

B. F. Keith's COLONIAL Now  
A NEW ACT AND A GOOD ONE

# JACK HANLEY

"THE FOOLISH FELLOW"

DIRECTION

LEO FITZGERALD

B. F. KEITH'S 81ST STREET THEATRE NOW SEPT. 15

## "IN SCULPTOR'S GARDEN"

Producer, Karl Hermes—An Elaborate Posing Production—The Season's Big Novelty—Manager, Irene Hermes.  
Direction, Pete Mack.

## LEO THE LADDER LAD INTRODUCING THE BIG BABY

## FORD & CUNNINGHAM

IN VAUDEVILLE

IN  
A LAUGH, A TUNE, A STEP

DIRECTION—LEO FITZGERALD

LOOK US OVER

JOE

WALTER

## SANDIFER and BROGSDALE

Comedy Entertainers

Direction—Arthur Horwitz and Lee Kraus

In Vaudeville

## HENDRIX-BELLE ISLE CO. In "The Schoolmaster"

Booked Solid.

Direction—ROSE & CURTIS



## STOCK AND REPERTOIRE

### PREDICTIONS ABOUT STOCK SEASON ARE COMING TRUE

**Number of Companies Increases—Many New Players in Ranks, Audiences Becoming More Exacting, Plays of Better Variety—Big Cities Demanding More Companies**

When the stock season opened on Sept. 1 predictions regarding it were many, and the general outlook was exceedingly good. High expectations were in hand and many promises of a successful season were held out. These have more than been lived up to.

It is estimated that the number of new companies in operation now that did not exist when the season ended last winter is in excess of the half-hundred mark. The tendency to support stock companies is fast becoming a fad among the larger cities.

The close of last season saw but two companies in Chicago. The re-opening saw five housed in that city, and two or three in the suburbs. New York had, when the season closed, just two companies operating. Today, with the New York season just beginning, there are seven companies, including two Jewish, running and a number of others under way, with three

in the nearby suburbs.

This growing interest in stock is due, largely, to the great number of excellent actors who have been developed during the war period. The young blood seeking an introduction to the histrionic world now seeks its opportunity in stock. The result has been the development of much good material, which might, otherwise, have been wasted on Broadway. Stock audiences, too, have become very exacting, demanding the best there is in ability and plays.

That this interest in stock is no mere optimistic smoke cloud can be proven by the tremendous business that the companies are doing. Reports from all over the country indicate that business has never been better than it is now. And to prove aches, first voiced several weeks ago, is growing more persistent every day.

#### VIRGINIA BRISSAC OPENS

SAN DIEGO, Cal., Sept. 14.—Virginia Brissac has her own company at the Strand Theatre, this city, and is enjoying a good season. The company recently opened and has been doing turnaway business since the first show. In the cast are Ferdinand Munier, Edward Ewald, Patia Power, Marjorie Bennett, Frances Jays, Brady Kline, Fred Raymond and Nellie Blanchard. The company is under the management of John Wray.

#### JOINS COLONIAL PLAYERS

LAWRENCE, Mass., Sept. 15.—Harold DuFrane is leading man with the Colonial Players at the Colonial Theatre, this city. Other new members of the cast are Lillian Stuart, Walter Scott Weeks, Carrol Daly, Byron Hawkins and Charles Danforth.

#### "DISRAELI" NOW IN STOCK

PORTLAND, Maine, Sept. 14.—The production here at the Jefferson Theatre of "Disraeli," the George Arliss play, has proven a great artistic success. The leading role was played by Robert Gleckler. This is the first stock production of the play.

#### "SEVEN DAYS LEAVE" RELEASED

"Seven Days' Leave," the military-naval play, shown on Broadway, with Anthony J. Kelly and Elisabeth Risdon in the leading roles, has been released for stock, and the first production of it is to be made by the Warburton Players, at Yonkers, N. Y.

#### CHARLESTON STOCK OPENS

CHARLESTON, W. Va., Sept. 14.—Patrick Liddy's Plaza Theatre opened its season here this week with the Hedges' Musical Comedy Stock Company. After four weeks of stock the theatre will continue the season with a vaudeville policy.

#### WILKES PLAYERS DOING WELL

DENVER, Col., Sept. 15.—The Wilkes Players, who recently opened their season at the Denham Theatre, this city, with Ruth Robinson and George Barnes in the leading positions, is doing very well. The bill for this week is "Fair and Warmer."

#### ACTOR BECOMES MANAGER

Tom Wythe, formerly character man with the Charles Emerson Players, left the roster of that organization last week to join Tunney and DeMarra. He is now manager for them at the Colonial Theatre, Lawrence, Mass.

#### PEYTON RETURNING TO BROOKLYN

Corse Peyton, who for the last three or four years has been a stranger to Brooklyn stock audiences, will open at the Crescent Theatre on Sept. 22, when he produces "Nothing but the Truth," with "Daddy Long Legs" to follow. In the company will be Marjorie Foster as leading lady, Arthur Holman as leading man, and Henriette Brown director.

#### COLONIAL PLAYERS TO MOVE

PITTSFIELD, Mass., Sept. 6.—The Colonial Players, who have been holding forth at the Colonial Theatre, here, under the direction of Nate Goldstein, are to close their season here soon and move to Utica for the Fall season. They will occupy the Park Theatre, which has been decorated and painted anew for their arrival.

#### BECOMES STAGE DIRECTOR

LOWELL, Mass., Sept. 8.—Arthur Mack, who has recently returned from service in France, has decided to stay away from the footlights for a while, and, consequently, has been engaged as assistant stage director to J. Francis Kirk, at the Opera House, this city. He was formerly with the Hudson Theatre Stock at Union Hill.

#### HOWARD OPENS THIRD COMPANY

CHICAGO, Ill., Sept. 15.—Lorin Howard opens a third stock company here tonight when his players at the National Theatre give their first performance. The play is "Johnny Get Your Gun," with "Pollyanna" to follow.

#### PITT TAKES ORPHEUM, NEWARK

Charles Pitt has taken the Orpheum, Newark, and is doing business there with his stock company, which he moved down from Hamilton, Ont. This is his third week.

#### JOINS "MARRIAGE QUESTION"

Emory Blankall, leading man, has been engaged for a special part in "The Marriage Question," and joins the production at Johnstown, Pa., on Sept. 22.

#### THURSTON GOING TO BOSTON

Thurston, the magician, will open an engagement at the Majestic Theatre, Boston, on Sept. 22. He will close at the Globe on the Saturday night preceding.

#### HAS NEW INGENUE

Dorothy Dunn joins the Warren O'Hara Stock Company in New Bedford on Sept. 22 as ingenue.

## PLAYS

FOR STOCK REPERTOIRE. AMATEUR COMPANIES, LARGEST ASSORTMENT IN THE WORLD. Books for home amusement, Negro Plays, Paper, Scenery, Mrs. Jarley's Wax Works. Catalogue Free! Free! Free!  
SAMUEL FRENCH, 28 West 38th St., New York

JOE

ISABELLE

**COFFMAN and CARROLL**  
"THE PORTER'S TROUBLES" DIRECTION—SAM BAERWITZ

**WILLIAM CONWAY**  
THE IRISH PIANIST—IN VAUDEVILLE

**ADA GUNTHER**  
The Little Magnet in Vaudeville

GEORGE

ISABELL

**THE FERRAROS**  
BOOKED SOLID—LOEW'S CIRCUIT DIR., TOM JONES

ROBERT

AILEEN

**LE ROY & HARVEY**  
IN VAUDEVILLE

**ALTHOFF SISTERS**  
TWO GIRLS AND THE PIANO DIRECTION—HARRY WEBER

**ADONIS & CO. (?)**  
A NEW ARTISTIC NOVELTY  
DIRECTION—ARTHUR KLEIN

**CONNOLLY & FRANCES**  
Fun and Music. Jazzing the Harmonica and Grandma's Melodeon. Direction—Mandel & Ross

**CHUCK CALLAHAN BROS.** BOB  
EAST—LAURENCE SCHWAB WEST—C. W. NELSON

**HARRY OAKS & CO.**  
In the Comedy Classic, "Behind the Future"  
BOOKED SOLID KEITH TIME DIRECTION—JACK LEWIS

**DAN MICHAELS**  
NEW YORK FOLLIES  
In an all star cast Musical Comedy Entitled "A LITTLE BIT OF EVERYTHING."  
Two Acts and Twelve Scenes.

**FRED ELDRIDGE**  
LESSON IN PHYSICAL CULTURE IN VAUDEVILLE  
**TECHOW'S CATS**  
IN VAUDEVILLE

**ED AND EDNA FANTON**  
In a dainty aerial oddity. Dir. Sam Baerwitz

**SMILETTA SISTERS**  
NOVELTY DE LUXE IN VAUDEVILLE  
**MILDRED ROGERS**  
The Dainty Miss in 5 Feet of Dancing  
DIRECTION—ABE FEINBERG

**IRENE LEARY**  
INGENUE BURLESQUE REVIEW





A DIFFERENT  
Blues

**"OLD  
JOE  
BLUES"**

A "PUNCH"  
IDEA  
and MELODY

"Bigger" and Newer  
Than Ever  
Brand New  
Topical Choruses

**"Bring  
Back  
Those  
Wonderful  
Days"**



MORT BOSLEY  
Grand Opera House  
CHICAGO

Chester Carpenter  
240 Woodward Ave.  
DETROIT, MICH.

**GILBERT & FRIEDLAND, Inc.**

232 WEST 46th STREET, NEW YORK  
L. WOLFE GILBERT.....President  
MAXWELL SILVER.....Gen'l Mgr.  
TOM MARTIN, 240 Tremont St., BOSTON, MASS.

NAT SANDERS  
829 Chestnut St.  
PHILADELPHIA

HARRY BUSH  
Pantages Building  
SAN FRANCISCO

A Brand New and Original Idea

HARRY

MARJORIE

# WELTON & MARSHALL

PRESENT **"THE HARE HUNTER"**

Beauty—Youth—Laughter

THE ORIGINAL IDEA OF THIS ACT IS FULLY PROTECTED, ANY INFRINGEMENT WILL BE PROSECUTED BY LAW.  
SPECIAL SCENERY

LYRICS and MUSIC by AL. W. BROWN

Booking over seventy-five first-class vaudeville theatres and sixty houses playing tabloids in New York, Ohio, West Virginia, Pennsylvania, Kentucky, Indiana and contingent States.

Acts Going East or West,  
Having a Week Open—Wire,  
Write, Phone—the Springfield  
Office.

**The GUS SUN BOOKING EX. CO.**  
SPRINGFIELD, OHIO  
SUN THEATRE BUILDING  
ACTS CAN  
BOOK DIRECT BY  
ADDRESSING ABOVE.

GUS SUN  
President  
HOMER H. NEER  
Executive Manager  
WAYNE CHRISTY  
Booking Manager  
A. W. JONES  
Associate  
Sun Theatre Bldg.  
SPRINGFIELD, O.

PETE MACK  
Palace Theatre Bldg.  
NEW YORK CITY  
TOM POWELL  
State-Lake Theatre Bldg.  
CHICAGO, ILL.  
J. W. TODD  
C. S. SARGENT  
728 Brisbane Bldg.  
BUFFALO, N. Y.  
HOWARD ROYER  
205 Apollo Bldg.  
PITTSBURGH, PA.

**NOW BOOKING**

DRAWING POPULATION OVER 300,000

**LYCEUM**

PATERSON'S PERFECT THEATRE, PATERSON, N. J.

Capacity 1900. Playing only Legitimate Attractions First Three days and Popular Price Shows the Last Three Days. For open time apply to

**BILLY WATSON**

**ALLEN  
SPENCER  
TENNEY**

**STRIKE!!!**

the right kind of material, by using a Tenney Act.  
Write, wire, call or 'phone.

1493 Broadway, New York City

**MERRILEES AND DORIA**

GEMS OF SONG AND OPERA

Haunting, Dreamy, Sensational **SWEET** Waltz Song Success

**HAWAIIAN MOONLIGHT**

Chicago McKINLEY MUSIC-COMPANY New York



Lillian Mortimer and company will soon start a tour of the Loew houses.

Mathews and Heiler, man and woman, will do a new song and dance offering.

Mauray Meyers is now handling the publicity for the New York office of Sol Lesser.

Lawrence Grossmith and I. H. Brewer, have been added to the cast of "Too Many Husbands."

McLaughlin and Evans will open next week on the Loew circuit under the direction of Tom Jones.

Madlyn Worth, of the "Social Follies," while playing the Gayety, Brooklyn, was given a \$1,400 Essex Six.

Because her voice went "bad," Aileen Stanley was unable to play the last half of the Fifth Avenue last week.

Eva Puck has been engaged for the leading feminine role of "Just a Minute," John Cort's new musical comedy.

Marion Harris was married last week to Robert Williams, owner of several Little Theatres throughout the country.

Perry Van, a singer, has been discharged from the service and is preparing a new single singing act for vaudeville.

J. H. Harms, an actor, is in the hospital at San Francisco, due to injuries received in an automobile accident.

Theodore Bekefi and Sophie Scherer, Russian dancers, are the feature of the show at the Palace Hotel, San Francisco.

Fred Moore, manager of the Apollo Theatre, Atlantic City, is recovering from the sudden illness with which he was attacked last week.

Fannie Rice has been appearing in pictures since her return from Australia. She intends to return to vaudeville with her Cabinet of Celebrities.

Dollie White, last season with Frank Lator's "Aviator Girls" company, is being sought by Mrs. Gussie Shutta, of 16 Atlantic street, Newark, N. J.

The Lafarnc Brothers, who have been playing in the East all last season, returned to Chicago last week and were booked by the W. V. M. A.

Georgie Jessel, the comedian, has been placed under a three-year contract by the Shuberts, because of the hit he made in the reopening of "The Gaieties."

Powell, the magician, will head his own magical show, under the direction of Jules Larvett, starting next month. He will tour through the middle west.

Mrs. Tom Kelly, formerly known as Violette and a partner of the famous Irish comedian, is seriously ill in a hospital in San Francisco following a major operation.

"Dippy Diers" and Flo Bennett, a Hippodrome feature last season, and who went to England in May, have been booked till March, 1920, playing Christmas week in Dublin, Ireland, Diers' home town.

George and May La Favre have been booked for a tour of the Western Vaudeville Managers' Association time, opening September 14 at the Orpheum Theatre, Collinsville, Ill.

Jess Dandy, Richard Barbee, Felix Krembs, Marie Reichart, Ethel Remey and Marcelle Nelken are in the cast of "Friendly Enemies," now at the Manhattan Opera House.

Will Reed Dunrey has been appointed publicity agent for the Lorin Howard Players' stock companies, which are dividing their time between the Imperial and Victoria theatres, two outlying Chicago playhouses.

## ABOUT YOU! AND YOU!! AND YOU!!!

Letta Yorke will be seen in the cast of "Just a Minute."

Nan Halperin has been signed for the "Fivolities of 1919."

Marion Door, of "A Lonely Romeo," is all at her home in Boston.

Leon De Costa is writing the lyrics and music for "I'll Say She Does."

Lillian Russell has taken an apartment for the Winter at the Hotel Majestic.

William B. Howland, last season with Bert Bakey has joined Basil Lynn's act.

Una Fleming has been re-engaged as premiere danseuse in "The Velvet Lady."

Racheal Crothers has returned to New York after a vacation in the Westchester Hills.

Clarence Hibbard, the minstrel, will be seen in a new act on the small time this season.

Robert J. Maurice has been booked for an extended season with his own show, "Ideas and Ideals."

John Liddy, after spending two weeks in the Maine woods, has returned to his work at the N. V. A.

Jack Emerson has been engaged by Klaw and Erlanger for George C. Tyler's production of "Penrod."

Alma Francis has been engaged for a part in "My Once In a While," which Anton Seibilia is producing.

Alex Sater, formerly pianist at Reisenweber's, has decided to take a flier in vaudeville as a musical conductor.

Grace Nolan, sister of Mrs. Sam Harris and Mrs. George M. Cohan, will open in "A Prince There Was" this week.

John Wenger, at present art director of the Rivoli, has been engaged as art director for the Capitol Theatre.

John Paule Jones is playing the part of Mel Frazer and also directing the number two company of Walter Hast's "Scandal."

Lola Fisher has been signed on a long-term contract by George C. Tyler, and will open in November in a new play by Clare Kummer.

Herbert Clifton, Kitty McLaughlin, Arturo Ugato, O'Hanlon and Zambonis are in the cast of "The Revue of Varieties" at the Palais Royal.

Mabel McCane is scheduled to open her vaudeville season September 22, at Mt. Vernon. She will be assisted by Kerr and Weston and Billy Taylor.

Trixie Raymond has been promoted to a principal after being in the chorus of the Winter Garden for five years. She is now in the "Monte Cristo, Jr." cast.

Alfred A. Aarons, general manager for Klaw and Erlanger, was presented with a diamond, platinum ring and a poem by the cast of "La La Lucille" last week.

Margie Dillon, a member of Harry Hastings' "Kewpie Dolls," is making her first appearance in burlesque in New York this week at the Star, Brooklyn. She was formerly in vaudeville.

Otto Henkel, stage manager for the Shuberts before he entered the Government service, will not go back to his previous work when discharged. He has accepted the American agency for "Champagne," a French non-intoxicant champagne.

Harry Delmore, of Delmore and Hackett, is vacationing at Lake Hopatcong.

Dorothy Maynard has been engaged for the cast of "She's a Good Fellow" this season.

Fannie Brice has been engaged by Flo. Ziegfeld for the "Nine O'clock Revue" and "Midnight Frolic."

Sam Wright is doing Dutch opposite George Niblo in "The Midnight Maidens." He replaced Sam Lewis.

DeMarr and Swann joined the cast of "The Lady in Red" at the Whitney Opera House, Syracuse, Saturday night.

The Dorans filled in for Berk and Valda at the Palace last week, after the latter cancelled due to an injury to Berk's ankle.

Richard Pyle came back to New York last week, after a six months' stay in Chicago, where she appeared in "Angel Face."

Jacques Rubiroff, solo violinist in "Fiddlers Three," is giving a concert recital in New Haven prior to rejoining the company for its new season.

The Andre Sisters, who recently opened in vaudeville in a new act called "Dance-land," have signed to appear in motion pictures for the Biograph.

L. B. O'Shaughnessy, a Broadway newspaper man, has opened offices as a publicity expert, and is now located at 25 West Forty-second street.

Jack Meyrowitz, known professionally as Jack Miner, has been engaged to appear in a new musical comedy which Dorothy Donnelly is producing.

Thomas Walters, who said he is an actor, was fined \$100 last week by Justices Moss, O'Keefe and Collins in Part Six of the Court of Special Sessions.

Jack Wiener, formerly on the road with "Sweeties," has been made general manager of the W. B. Friedlander attractions, and has assumed his new duties.

Marjorie Stanley has joined the "Jack o' Lantern" company which has just opened at the Detroit Opera House. She was formerly with Julian Eltinge's show.

Chas. Callahan, who, during the last month, has been entertaining returned soldiers under the auspices of the K. of C., is back in the cast of "The Royal Vagabond."

Maurice B. De Packh, the orchestrator, a protege of Frank Sadler, was married last Saturday in Brooklyn to Miss Valentine Thropp, a member of the Ziegfeld "Follies" company last season.

Alvia Baker, Dixie Mason, Sophie Bennett, Oro Keeler and a chorus of eight, will constitute the new revue that Arthur Hunter is putting on at the Piccadilly restaurant, Newark, under the direction of Chris Pender.

R. George Burnett, who, since his demobilization from the British Army, has been associated with the Chamberlin Brown office, is playing the role formerly filled by Cyril Chadwick in "The Dancer." He will not sever his association with the Brown office, however.

Bob Williams, who is Ensign Harry A. Tyburc in the U. S. Navy, has returned from France, after a stay of five months, and is stationed at Bay Ridge Barracks. He is planning to return to the profession with a Hawaiian band of fourteen pieces under the supervision of the Navy Department.

Maxine Elliott arrived in New York on the Aquitania from England last week.

Clarence Hibbard, black-face comedian, is preparing a new act and will soon open.

Frank Bacon, co-author of "Lightnin'," and one of the cast, has been made a star.

Betty Hall, the Rag-a-Jaz girl from Dixie, is billed to open in a single next week.

Frank J. Shields has been given a route over the Pantages Circuit. He opens Oct. 6.

B. A. Myers is now located in Bert LaMont's offices, having rented desk room there.

Jean and Katherine King have a new act which they are presenting in the Fox houses.

Doyle and Elaine have been routed to play all of the Pantages' time. They open Sept. 29.

Robert Edeson has the leading role in "The Woman in Room 13," which opened a tour in Brooklyn Monday night.

Sybil Carmen, formerly at the Midnight Whirl, at the Century Grove, and Maurice S. Revnes were married last week.

Dugan and Raymond, who will appear in a new act shortly, are having a new setting made by Kahn and Bowman.

Gladys Sears, who returned from overseas several months ago, has been doing a "single" around the camps recently.

Davis and Ross are presenting "At the Song Booth," a new act by J. Wolford Barry. The turn is due in New York shortly.

Lillian Bornstein, of the Arthur Lyons office, had a bag with \$6 in cash and several small articles stolen from her desk last week.

Pete Sinopoulo, manager of the Lyric, Oklahoma City, and brother of John Sinopoulo, was married there last week to Ruby Tate.

Knowles and Roberts have a new act in which they will open shortly on the Loew Circuit. It is being booked by Charles J. Fitzpatrick.

Agatha Debussy, formerly a model for Haskell Coffin, has been engaged for the cast of "Just a Minute," John Cort's musical production.

Josephine Whittell, Laura Hamilton, Frank Crumit, Irving Beebe and Nelson Riley have been engaged by Stewart and Morrison for "The Love Lamp."

Solly Burke, of Burke and Valda, hurt his knee last Tuesday and was forced to withdraw from the bill at the Palace. They were replaced by The Dancing Dorans.

Edith Kingman, concert singer, sent to New York for detectives last week to help her find who wrote anonymous and insulting letters which she received while in Boston.

Amelia Bingham has resigned from the cast of "At 9:45" at the Playhouse, so that the performer who originally filled the role and was with the strikers may rejoin the cast.

Aurelio Bodini, tenor of the Chicago Opera Company last season, arrived in America last week, and was held by the emigration officials. He was to sing at the Metropolitan this season.

# FAN SAN

(This is not a Face Powder)



# "MY CASTLES IN THE AIR ARE TUMBLING DOWN"

WORDS BY  
ARTHUR J. LAMB

MUSIC BY  
W. C. POLLA

## A SURE-FIRE NATURAL HIT:

Try over this great chorus and then send to us for a complete copy and orchestration in your key.

## USE IT WHILE IT'S NEW!

We have a bunch of great songs so get in touch with us

CALL OR WRITE

**TOM POST**  
PROF. MGR.

wants to see all his friends and hopes they will call or write.



**C. C. CHURCH & CO.**

153 W. 48th St., NEW YORK, N. Y.

EXECUTIVE OFFICES: HARTFORD, CONN.

Refrain (Slower and with much expression)

My cas-tles in the air are tum-bling, tum-bling down, And that's be-cause you said you can no lon-ger care, My cas-tles in the air are tum-bling down, They were filled with Love-dreams fair;— Al- tho' my heart is bro- zen— I do not com-plain, I know, I'll al-ways love you tho' it is in vain But if I love an- oth- er I'll neer build a gain, Those gol- den cas-tles in the air. My air.

Copyright MCMXIX by C. C. Church & Co., Hartford, Conn., U.S.A.  
International Copyright Secured All Right Reserved

**EMMA KRAUSE**

PRESENTS

**5 HONEY GIRLS**

DIRECTION—JACK FLYNN

**JIMMY CASSON**

The AMERICAN ACE of SONG,  
with FRED KLEM at the PIANO

**SUZANNE & ERNEST**

SICKELMORE

LE MESSURIER

In "Studio Fancies"

**HUBERT KINNEY & CORINNE**

Singing and Dancing—Direction Rosalie Stewart

**AL MARDO & MYRTLE LORENZ**

Doing a new act. Material and staged by Wm. Sisto

JIMMIE

EDYTHE

**DWYER & MAYE**

WORKING

**LEW FREY**

FROM OVER THERE

On the Loew Time—Thanks to Geo. Sofianski

**SUE OLMSTEAD**

Nicknamed in the A. E. F. as "Irresistible Sue"

LOOK US OVER

**JOHN & NELLIE OLMS**

The Watch Wizards

IN VAUDEVILLE

ANNOUNCEMENT EXTRAORDINARY  
AND HIS ORIGINAL **JAZZ PHIENDS**

Formerly with Bessie Clayton; Joan Sawyer, Dominoe Room, Broadway. A sensation at the Teck, Buffalo. Exponents of "Jazz without Jars." Open for the season of 1919-1920. DAVE SCHWARTZ, Musical Director, Suite 509, 509 Fifth Ave., N. W. Cor. 42nd St., N. Y.



**B. F. KEITH VAUDE EXCHANGE**

**NEW YORK CITY.**  
 Palace—Ford Sisters (Seven to fill.)  
 Riverside—Miller & Gerard—Jack Ingalls—Hermine Shone Co.—Gautier's Bricklayers—J. Hussey & Co.  
 Colonial—Geo. Rosener—Mosconi Bros.—Ben Bernie—Rondoni & Rice—Four Meyakos—Rae Samuels—Duval & Symonds—Bessie Clifford.  
 Alhambra—Hunting & Francis—Vine Daley—Johnson, Baker & Johnson—"Magic Glasses"—Davis & Darnell—Nevis & Gordon—Klein Bros.—Bryan & Broderick—Howard & Clark—F. & M. Britton.  
 Royal—Dooley & Sales—Miller & Bradford—Emily Durrell—Valerie Bergers Co.—Nora, Jane & Co.—Olsen & Johnson—Rooney & Santley.

**BROOKLYN, N. Y.**  
 Bushwick—Helene Davis—Brendell & Bert—Green Family—Chas. King & Co.—Brennan & Rule—Sam Liebert & Co.—Imhoff, Conn & Cor.  
 Orpheum—Herman & Shirley—Stanley & Birnes—Quixy Four—"Kiss Me"—Walter C. Kelly—Harriet Rempel & Co.—Grace LaRue.

**BOSTON.**  
 Keith's—Camilla's Birds—Jazzland Naval Eight—Eliz. Murray—Lee Kohlmann & Co.—Pierlet & Scotland—Cameron Sisters—Low Dockstader—H. & A. Seymour—Dunfor Boys.

**BUFFALO.**  
 Shea's—Billy Glason—Doro. Brenner—Hughes Duo—Prosper & Moret—"5000 a Year"—Gallagher & Roley—Claire & Atwood.

**BALTIMORE.**  
 Maryland—Two Jesters—Frisco & Band—E. & B. Conrad—Walters & Walters—William Gaxton & Co.—Rinaldo Bros.—Jim Jazz King—Ames & Winthrop—Walter Weems.

**CLEVELAND.**  
 Hippodrome—Josephine & Hennings—Libonatti—Peggy Brennan & Co.—Belle Baker—Asahi Troupe—Jack Kennedy & Co.—Ward & Van.

**CINCINNATI.**  
 Keith's—Briscote & Raub—E. & E. Adair—Dawson & Sis. & Stern—Maria Lo—McShayne & Hathaway—Great Johnson.

**COLUMBUS.**  
 Keith's—Ann Gray—Primrose Four—Wright & Dietrich.

**DAYTON.**  
 Keith's—Alan Rogers—Ruth Budd.

**DETROIT.**  
 Temple—Myers & Noon—Ruth Royce—Taylor & Gratton—Arnaut Bros.—Mason & Gwynne—Stars in Toyland—Elly—Geo. A. Moore.

**ERIE.**  
 Colonial—Valzer & Dyer—Santos & Hayes—May Foster & Co.—Vernon & Davenport—Zardo.

**GRAND RAPIDS.**  
 Empress—Eleanor & Williams—The Magloys—Cummings & White—U. S. Fleet Jazz Band—Everest Circus.

**HAMILTON.**  
 Lyric—Jack LaVier—Jos. Bernard & Co.—Finlay & Hill—Joe Towle—"Artistic Treat"—Kirk-Smith Sisters.

**INDIANAPOLIS.**  
 Keith's—Clark & Bergman—Reynolds & Donegan—Bobbie & Nelson—Chas. Wilson—Hobson & Beatty.

**LOUISVILLE.**  
 Keith's—Owen McGivney—Lohse & Sterling—Chas. A. Hearn Co.—Frank Gabby.

**LOWELL.**  
 Keith's—Cressy & Dayne—Barry Girls—Kartell—Powers & Wallace—S. Shaw—The Brants—Dancing Kennedys.

**MONTREAL.**  
 Princess—Wilbur Mack Co.—Hamilton & Barnes—Brown Sisters.

**PORTLAND.**  
 Keith's—Lida McMillan Co.—Pietro—Margaret Padula—J. C. Morton Co.—Jordan Girls—Boothby & Everdeen.

**PROVIDENCE.**  
 Keith's—McMahon, Diamond Co.—Walter Brower—Patricia—Fallon & Brown—Chas. Grapewin & Co.—"Rainbow Cocktail"—Texas Comedy Four—Mirano Bros.

**PHILADELPHIA.**  
 Keith's—Smith & Austin—Herbert's Dogs—Columbia & Victor—Chappelle & Stinette—U. S. Glee Club—Margaret Young—Williams & Wolfus—Bee Palmer & Co.

**PITTSBURGH.**  
 Davis—Alice Hamilton—Mrs. W.'s Surprise—Adolphus & Co.—Fenton & Fields.

**ROCHESTER.**  
 Temple—Valentine & Bell—Sampel & Leonhart—Four Marx Bros.—Wallace Galvin—Jane Courthope Co.—H. Trix & Sister—Jackie & Billy.

**SYRACUSE.**  
 Temple—Emmett, DeVoy & Co.

**TOLEDO.**  
 Keith's—Diamond & Brennan—Juggling Nelsons—Sallie Fisher & Co.—Harvey, Henny & Grayce—Lew Hawkins—McLellan & Carson—Maude Earle & Co.

**TORONTO.**  
 Shea's—Nitta Jo—Eadie & Ramsden—O'Neill & Keller—Shaw & Campbell—Shaw & Campbell—Rokoma—Jason & Haig—Joe Browning.

**WASHINGTON.**  
 Keith's—Julia Keely—"For Pity's Sakes"—The Mastersingers—Sabini & Goodwin—Barr Twine—Eddie Foy & Co.—Los Rodriguez—Shirley Sisters.

**WILMINGTON.**  
 Garrick—Los Rodriguez—Kelso & Leighton—Hallen & Hunter—Morelin—Wilson Aubrey Three—"Janet of France"—LaTemple & Co.—Peterson, Kennedy & M.

**YOUNGSTOWN.**  
 Hippodrome—Mary Howard & Co.—Stella Mayhew—M. & J. Dunedin—Leon Varvara—Johnnie Clark Co.—Bowman Bros.—Chung Hua Four.

**ORPHEUM CIRCUIT**

**CHICAGO, ILL.**  
 Palace—Geo. MacFarlane—Indoor Sports—Rockwell & Fox—Bradley & Ardine—Nine Payne—Meredith & Snooter.  
 Majestic—Frank Dobson & Sirens—Burns & Frabito—Lambert & Ball—Hugh Herbert Co.—Friscoe—Miller & Capman—Le Rue & Dupree.

**STATE LAKE—GRENADIER GIRLS—BILLY BOUNCER'S CIRQUE—AL RAYMOND—DAVE FERGUSON CO.**

**CALGARY AND VICTORIA, CANADA.**  
 Orpheum—Sweeties—Comfort & King—Norwood & Hall—Kharum—Albertine Rasch—Bob & Tip—McInnett Duo—James J. Morton.

**DES MOINES.**  
 Orpheum—Gertrude Hoffman—Ben & Hazel

# VAUDEVILLE BILLS

## For Next Week

Mann—Merrit & Bidwell—Three Jahns—Williams & Mitchell—The Pickfords.

**DENVER.**  
 Orpheum—Mollie McIntyre & Co.—Gibson & Connelli—"Pianoville"—Oscar Lorraine—Madge Maitland—Elfrida—Wynn—Lamberti.

**DULUTH.**  
 Orpheum—U. S. Jazz Band—Stevens & Hollisters—Jimmy Savo & Co.—Ergotti's Lilliputians—Weber & Ridnor—Robbie Gordone—Lyndell & Macey.

**KANSAS CITY.**  
 Orpheum—Overseas Revue—Janis & Chaplow—Collins & Hart—Clifford & Wills—Lachman Sisters—Juggling Nelsons—Harry Hines.

**LINCOLN.**  
 Orpheum—Harry Watson & Co.—Nelson & Chain—Oliver & Oip—Mason & Forrest—Bailey & Cowan—Chinese Brass Band—The Bradans.

**LOS ANGELES.**  
 Orpheum—Bronson & Baldwin—"Heartland"—Chuck Reiser—Nell Lockwood—Lloyd & Christie—"Putting It Over"—Tina Lerner—McIntosh & Maids.

**MILWAUKEE.**  
 Palace—Anna Chandler—Borkin's Russians—Eddie Ross—Stampede Riders—Orren & Drew—Lawton.

**MAJESTIC—ALAN BROOKS CO.—SHERMAN, VAN & HYMAN—AL & F. STEDMAN—JAS. THOMPSON CO.—CARTMELL & HARRIS—EMERSON & BALDWIN—MUSICAL HUNTERS.**

**MINNEAPOLIS.**  
 Orpheum—Blossom Seeley & Co.—Harry Green & Co.—Arthur West & Co.—F. & O. Walters—"The Sterlings"—Sheila Terry Co.

**MEMPHIS.**  
 Orpheum—Rigoletto Bros.—Master Gabriel Co.—Corinne Tilton—Jerome & Herbert—Edith Clifford—Kittner & Reaney—Radjah.

**NEW ORLEANS.**  
 Orpheum—Morgan Dancers—Dolly Kay—Whitefield & Ireland—Bender & Meehan—Van Cellos—Enos Frazer.

**OAKLAND.**  
 Orpheum—Bessie Clayton Co.—Lydia Barry—Will Ward & Girls—Boyce Combe—"Levitator"—Royal Gascognes.

**OMAHA.**  
 Orpheum—"Reckless Eve"—Edwin George—Murphy & White—Hal Davis & Co.—Alexandria—Mlle. Nadje—Geo. Price.

**PORTLAND.**  
 Orpheum—Mme. Ellis & Co.—Belgian Trio—Carl Jorm—"Tango Shoes"—Regay & Lorraine Sisters—Ja Da Trio—Burt & Rosedale.

**FRISCO.**  
 Orpheum—Alice Ellis & Co.—Nash & O'Donnell—Ted Doner—Dunham & O'Malley—Geo. Kelly & Co.—Rosa King & Co.—Julius Tannen—Ray Snow—Dunbar's Tennessee Ten.

**ST. PAUL.**  
 Orpheum—Trixie Friganza—Harry Holman & Co.—Lloyd & Wells—Harry Rose—Neta Johnson—Brodean & Silvermoon—Eva Shirley & Band.

**SEATTLE.**  
 Orpheum—Stone & Kaliz—Maleta Bonconi—Sybil Vane—Harry Breen—Mrs. Gene Hughes & Co.—Dell & Wood.

**ST. LOUIS.**  
 Orpheum—Spanish Dancers—Henry B. Toomer Co.—Bernard & Duffy—Claudia Coleman—Juliet O'Donnell & Blair—Phina Co.—Salla Bros.

**SALT LAKE CITY.**  
 Orpheum—Marguerita Sylva—Marion Harris—La Bernicia & Co.—Mike Bernard—Gallagher & Martin—Steve Juliasz—Clinton Sisters.

**SACRAMENTO, STOCKTON, FRESNO.**  
 Orpheum (2 days each)—Haig & Waldron—"Current of Fun"—B. & J. Creighton—Sutter & Dell—Haydon & Eccelle.

**VANCOUVER.**  
 Orpheum—"Not Yet Marie"—Martelle—Sydney & Townley—Donald Roberts—Farrell Taylor & Co.—Fern King & Co.—Jack Morrissey.

**WINNIPEG.**  
 Orpheum—Saranoff & Winter Garden Girls—The Sharrocks—William Ebs—Kanasawa Boys—Lee & Cranston—"Colour Gems"—Carl Emmy's Pets.

**POLI CIRCUIT**  
**BRIDGEPORT.**  
 Poli—Swartz & Clifford—Mimic World. (Last Half)—Plunkett & Sate—Kellman & O'Dare—J. Rosamond Johnson & Co.

**PLAZA—BILLY YOUNG & CO.—LEAGUE OF NATIONS. (Last Half)—Lester & Vincent—Alexander & Mack.**

**HARTFORD.**  
 Palace—Lewis & Norton—Tracy & McBride—Loney Haskell—K. of C. Octette. (Last Half)—Henry J. Kelly—League of Nations—Fay Courtney & Co.

**NEW HAVEN.**  
 Palace—Plunkett & Sates—Kellman & O'Dare—J. Rosamond Johnson & Co. (Last Half)—Tracy & McBride—Swartz & Clifford.

**BIJOU—LESTER & VINCENT—4 CLIFFORDS—ALEXANDER & MACK—HILL & ACKERMAN. (Last Half)—Mimic World.**

**SCRANTON.**  
 Poli—Helen Jackley—Mallally McCarthy & Co.—Eckert & Moore. (Last Half)—Three Alverettas—Saxton & Farrell—Ethel Mae Hall & Co.—McCormick & Winehill.

**SPRINGFIELD.**  
 Palace—Hubert Dyer & Partner—Jessie Reed—Ritchie St. Ouge—Smith & Kaufman—Dangerous Dan McGraw. (Last Half)—Martin & Florence—South & Tobin—Loney Haskell—Mlle. Doree Celebrities.

**WATERBURY.**  
 Poli—Henry J. Kelly—Frisco Trio—Five American Girls. (Last Half)—Al. Lester & Co.—Jessie Reed—K. of C. Octette.

**WILKES BARRE.**  
 Poli—Three Alverettas—Saxton & Farrell—Ethel Mae Hall & Co.—McCormick & Winehill. (Last Half)—Helen Jackley—Mallally McCarthy & Co.—Eckert & Moore.

**WORCESTER.**

Poli—Martin & Florence—South & Tobin—Fay Courtney & Co. (Last Half)—4 Clifford—Lewis & Norton—Dangerous Dan McGraw—Smith & Kaufman—Hubert Dyer & Partner.

**PLAZA—AL LESTER & CO.—MARDO & HUNTER. (Last Half)—ALVERA SISTERS—BILLY YOUNG & CO.—HILL & ACKERMAN.**

**PROCTOR'S CIRCUIT**

(Week of Sept. 15)

**NEW YORK CITY.**

31st Street—Gallagher & Roley—Billy Jackson—Clinton & Rooney—Rhoas & Co.—Sculptor's Garden—Charlie Erwin.

**HARLEM OPERA HOUSE—MACK & EARL—BARBETTO—SHELDON BROOKS—TOW NEWN—FILLIS FAMILY—ROLAND & RAY—FRANK MULLANE—SPINK & TATO—DANCING DEMONS—6 MILITARY MAIDS.**

**125th STREET—LESTER RAYMOND CO.—BERT HOWARD—STATZER & CRAIG—CRAIG & STEIGER—HENDRICKS BELLE ISLE—ARTHUR HARVEY CO.—GALLARINI SISTERS—GARFIELD & SMITH—WALTERS & WALTERS—MULLEN & FRANCIS—LARRY RILEY.**

**58th STREET—LEE STODDARD—DIAMOND & GRAND DGT.—BESSIE REMPLE—MEL CRAIG—4 AVELON—CURRY & GRAHAM—3 HERBERT SISTERS—WORTH WAITING—4 WILL ARMSTRONG—JACK MARLEY—GRAHAM & GRAHAM.**

**Grand Street—Perrill's Dogs—Nestor & Vincent—Mizuma Japs.**

**23rd Street—Rogers & Lumm—Spink & Tate—4 Dancing Demons—Darrow—Decorators—J. C. Mack—Lucky Bruch—Poukkeeplee—Field Sisters—Kelly & Klein.**

**Yonkers—Worth Waiting—4—Marshall Montgomery—Howard & Clark—Frank & M. Britton—LaPolle—Lee Stoddard—Rogers & Lumm—Wilbur Sweatman—Frisk & Lloyd—Wayen & Warren Girls—Mystic Hanson 3.**

**Mt. Vernon—2 Jesters—Mullen & Francis—"Only Girl"—Wilbur Sweatman Co.—Leyollas—Ruth Royce—Dufore Bros.—Howard & Clark—Phil Baker—Duguesne & Co.**

**Fifth Avenue—Larry Riley—Kressler, Klalas & Saxe—Billy Rhodes—Quinn & Caverly—Whitting & Burt—Dennis Bros.—Mack & Earl—Barbette—Kraig & Staiger—Tracy & McBride—May West.**

**BROOKLYN, N. Y.**  
 Greenpoint—Mrs. Eva Fay—Piquo & Fellows—6 Military Maids—Allen Stanley—Masters & Kraft—Morgan & Gatos—Dunn & Valeska—Melnotte & Leedum.

**Prospect—Earl Ricard—Dufore Bros.—Travers & Douglas—Tuck & Clair—Ruesque & Co.—Viney Daley—Bessie Rempie—Quinn & Caverly—Masters & Kraft.**

**Halsey—Eddie Badger—Hoyt 3—Hall & Brown—4 Clifford—Melnotte & Leedum—Erford's Golden Whirl—Merrigan & Howarth—Art Smith—Prant May & Co.—4 Woodrow Girls—Hawkeye, Bronson & Somers—The Voyagers.**

**ALBANY, N. Y.**  
 Wilbur & Like—Brown & Jackson—Ames & Winthrop—Ryan & Healey—Santos & Hayes—Sylvester Schaeffer—Modern Mirage—Lane & Harper—Whipple Houston—Corinthians—Sabine & Goodwin—J. Ros. Johnson Co.

**AUBURN, N. Y.**  
 J. I. Melva—H. Davenport Co.—Nip & O'Brien—Carmen's Minstrels—Exposition 4—Regal & Mack—Dobbs & Welch—Concert Revue.

**ALLEGHANY, PA.**  
 Day & M. Harkins—Reeves & Arnold.

**ALTOONA, PA.**  
 2 Earls—Fred Elliott—John Winnie Hennings—U. S. Carola 3—Twins—Helen Jackley—McCormick & Winehill—Grey & Byron—June & I. Martin—Arthur Finn & Co.

**ALLENTOWN, PA.**  
 Willoia & Mahala—Mable & Jno. Dove—Anderson & Burt—Brennan & Rule—Dewolf & Nelson—Althoff Sisters—"Honor Thy Children"—Al. Shayne—Axalas, The.

**BINGHAMTON, PA.**  
 Geo. Alexander—Waiman & Berry—Coakley & Dunlevy—Burns & Garry.

**BRIDGEPORT, CONN.**  
 3 Beauties—Jessie Reed—Demarest & Collette—Hebert Dyer Co.—Carlita—Octavo—Kean & White—Lewis & Norton—K. of C. Octette—Billy Young Co.—McCormick & Wallace—Sylvester Family—Raymond Wills Co.

**CAMDEN, N. J.**  
 The Belmonts—3 Manning Sister—W. Fenner Co.—Ed. Foyer—Jumble Inn—Rudloff—Wells, Virginia & West—Chinese Jazz 3—Billy Gleason—Melody of Youth.

**CHESTER, PA.**  
 Rudloff—Wells, Virginia & West—Chinese Jazz 3—Billy Gleason—Melody of Youth—3 Melfords—3 Manning Sisters—W. Fenner Co.—Ed. Foyer—Jumble Inn.

**CANTON, OHIO.**  
 Margo & Francis—Gill & Veak—"5,000 a Year"—Jean Barlos—Billy Elliott—Adolphus Co.

**EASTON, PA.**  
 Kennedy & Nelson—Althoff Sisters—"Honor Thy Children"—Aust. Stanley—Sterling Saxo 4—Wilkola & Kalablu—Mable & Jno. Dove—Anderson & Burt—Brennan & Rule—Eve & Mike.

**ELIZABETH, N. J.**  
 Dotson—All Sparks Co.—Clark & Levere—One-Cent Sale—Valdara—Earl Ricard—James B. Carson—Brooks & George.

**ELMIRA, N. Y.**  
 Delano & Pike—Lottie Grooper—Rob & Robinson—County Officials—J. & I. Melca—Geo. Alexander—Charles Ahearn Troupe.

**HARRISBURG, PA.**  
 Helena Jackley—McCormick & Winehill—Green, Miller & Green—Ella Bard 3—Fred Elliott—John & W. Hennings—U. S. Carola 3—3 Twins.

**HARTFORD, CONN.**  
 Palace—Robinson & LeFavor—Mardo & Hunter—Holmes & Levere—Ash & Hyane—3 American Girls—Earl & Sunshine—McCormick & Wallace—McDermott & Heagney—Emily Zarrell—Rosetime.

**ITHACA, N. Y.**  
 Rose & Rice—Harmony Club—Fred Oldridge—Lottie Grooper—County Officials.

**JERSEY CITY, N. J.**

Poughkeepsie—Elizabeth Mayne—Fred & Albert—Gallarini Sisters—Mack & Earl—Melody Shop—Marshall Montgomery—2 Jesters—Fillis Family—Nevis & Jordan—Fredericks & Palmer—Logolas.

**LONDON, ONT.**

Charles Edinburg—3 Hylands—Hallen & Fuller—Fox & Ingraham—Musical Mosses—Bolder Bros.—Mason & Gwynne—Sidney Taylor Co.—Mlle. Jo—Youngers.

**LANCASTER, PA.**

Elmore Fisher—Davis Black Co.—Geo. Mack—Ed. Janis & Girls—Babcock & Dorinda—W. Oakland Co.—Lang & Shaw—3 Alverettas.

**MONTREAL, CANADA.**

Sam Yee Troupe—Rios—3 Yoscarys—Brown Sisters—Frank & Tobie.

**NEW HAVEN, CONN.**

Palace—Octavo—Kean & White—Larmer Hudson Co.—Lewis & Norton—Malcolm & LeMar—Demarest & Collette—Herbert Ryer & Partner.

**BIJOU—EARL & SUNSHINE—RAYMOND WILLS CO.—K. of C. OCTETTE—BILLY YOUNG CO.—JESSIE REED—ROY & ARTHUR—LONEY HASKELL—PRINCETON GIRLS.**

**NEWARK, N. J.**

Jack Marley—Ruth Noye—Emma Frabell Co.—Barr Twins—Phil Baker—Marie Norstrom—Tracy & McBride—Allen Stanley—Pressler, Klais & Saxe—T. & K. O'Meara—Whitting & Burt.

**NEW LONDON, CONN.**

Pollard—Frank Johan Co.—Mr. & Mrs. Hugh Emmett—Mary Haynes Co.—Woolli & Full—Ah Ling Foo—Howell & Grove—Noodles Fagon Co.—Black & White.

**OTTAWA, CAN.**

Valacelis Reopards—Jack Levere—Hamilton Barnes—Una Clayton Co.—Greenlee & Drayton.

**PORT CHESTER, PA.**

Detoson—Green & Lefell—Kelly & Klein—Clark & Levere—Herbert 3.

**PASSAIC, N. J.**

Evalyn O'Neill—Rubini & Martini—Hazel Harrington—Kean & Cunningham Twins—Faber Bros.—Juliet Bush—Glimor & Castle—Juvenile Follies—Eugene Emmett—Turner & Grace.

**PITTSBURGH—JOHNSTOWN, PA.**  
 Armstrong & Downey—Mary Maxfield Co.—Patty Reat & Bro.—Billy Schoen—Wire & Walker—Dorothy Richmond—M. & J. Dunedin—Dela Phone—Hickman Bros.—B. & B. Ross.

**PHILADELPHIA, PA.**  
 Grand Opera House—Krantz & Lasalle—Jeanette of France—Kennedy & Kramer—Kellum & O'Dair—Bert Earl & Girls—The Cat.

**NIXON—ORMAN & NALLE—KELSO & LEIGHTON—ED. JAKS REVE—NORTHWORTH & WELLS—JACK ROSE. KEYSTONE—JACK MARTIN CO.—MORGAN & KLOTER—FINANCIALS—PHIL DAVIS—SOME BULL.**

**WILLIAM PENN—WINKEL & DEAN—W. OAKLAND CO.—MARIE & A. CLARK—HAYATAKI JAPS—BOB RANDALL—NANCY ROYER CO.—ALLMAN & NALLY—EVERY SAILOR.**

**PAWTUCKET, R. I.**  
 3 Keltons—Johnson, Baker & Johnson—Esther 3—Martin & Florence—Pietrip—Searl Allen & Lyman.

**PITTSFIELD, MASS.**  
 Ah Ling Foo—Howell & Grove—Noodles Fagon Co.—Bernard & Merit—Lulu Coates & Crackerjacks—Pollard—Mardo & Hunter—Mr. & Mrs. H. Emmett—Frank Jubaz Co.—Eldridge & Carr.

**PITTSBURGH, PA.**  
 Frank Wilbur Co.—Van & Pierce—Wilcox LeCroix Co.—Tourest—Duvall & Lee—Earl & Curtis—E. J. Moore—McMahon & Adelaide.

**READING, PA.**  
 Ella Bard 3—Saxton & Farrell—Julia Curtis—Little Cottage—Nagdy—4 Arons—Henry & Moore—Sterling Saxo 4.

**STAMFORD, CONN.**  
 Ziska & King—Henson & Jenson—Art Smith—Juvenile Follies—Elmore Fisher—Faber Bros.—Astr. Stanley—"League of Nations."

**SPRINGFIELD, CONN.**  
 Lorrain & George—Mullaly—McCarthy Co.—Emily Zarrell—Four of Us—Roy & Arthur—Laura & B. Dwyer—Henry J. Kelly—Bert Baker Co.—Mayo & Irwin.

**SCRANTON, PA.**  
 Jolly Jno. Jones—Rodero—Bruce Duffett Co.—Lucien & Harris—Ed. & Bertie Conrad—Marg. Francis Co.—Holmes & Wells—Gilder & Phillips—Defero Opera House.

**SYRACUSE, N. Y.**  
 Crescent—Fred Elliott—Sidney Taylor Co.—Jack Case—Concert Revue—Burns & Garry—Joevalde DeRejah—Delano & Pike—Waiman & Berry—Hazel Davenport—Jovadah DeRejah.

**TEMPLE—SAMSTED & MARION—EXPOSITION 4—CRAWFORD & BRODERICK—ETHEL MAY HALL CO.—DOBBS & WELCH—IDEAL—NOLAN & NOLAN—LEON VARVARA—4 BUTTERCUPS—COAKLEY & DUNLEVY—DALE & BURCH—IDEAL.**

**SCHENECTADY, N. Y.**  
 Nolan & Nolan—Leon Varvara—4 Buttercups—Dale & Burch—Chas. Ahearn Troupe—Samsted & Marion—Crawford & Broderick—Ethel Mae Hall Co.—Wilson Bros.—Beth Berl & Co



SETTING A NEW PACE IN BURLESQUE

**TOM HOWARD**

PRINCIPAL COMEDIAN AND PRODUCER

HARRY HASTINGS KEWPIE DOLLS

STAR, BROOKLYN, THIS WEEK

Acknowledged to Be the Biggest Laughing Show on Either Circuit

**B. F. Kahn's Union Square Theatre**

STOCK BURLESQUE—CAN ALWAYS USE

**GOOD CHORUS GIRLS**

Only Good Lookers and good workers should apply. 52 weeks a year. New York engagement. No Sunday work.

**Salary, \$20.00 Per Week**

Most attractive engagement in show business. Apply in person only.

PRIMA DONNA

**LUCILLE ROGERS**

BON TONS

**ERNEST MACK**Eccentric Singing and Dancing  
Comedian**VERA HENNICI**Singing and Dancing Soubrette  
GROWN UP BABIES  
SEE ROEHM & RICHARDS**AL RAYCOB**

DOING STRAIGHT

STROUSE and FRANKLYN'S ROUND THE TOWN

**STARS OF BURLESQUE**THIS SPACE  
RESERVED BY

LEW LEDERER

PRIMA  
DONNA**MONICA REDMOND**LIBERTY  
GIRLS**JUNE LeVEAY AND GEORGE D. WIEST**With  
SPORTING  
WIDOWSBARNEY  
GERARD  
PRESENTS**EVELYN CUNNINGHAM**FOLLIES OF THE DAY  
Direction  
ROEHM and RICHARDSTEXAS  
BEAUTY**RUTH ROLLING**"GLORIANA"  
CO.

SOUBRETTE

**BETTY PALMER**GIRLS  
GIRLS  
GIRLS

SOUBRETTE

**BABE DePALMER**ROSE SYDELL  
COMPANYNOW  
APPEARING  
WHERE?**BOUTTE AND CARTER**'ROUND  
THE  
TOWNTRAMP  
ECCENTRIC**CHAS FAGAN**GIRLS  
A LA  
CARTEPRIMA  
DONNA**MYRTLE CHERRY**GIRLS  
GIRLS  
GIRLS

SOUBRETTE

**FLORENCE DEVERE**SWEETIE  
SWEETIE  
GIRLS



# PETER S. CLARK'S NEW SHOW SHOULD GET THE BIG COIN

We have to hand it to Peter S. Clark, for he has in "Oh, Girl," to our way of thinking, the best show he has had in many a year. When seen last Tuesday afternoon at the Empire, Brooklyn, it ran smoothly and with plenty of speed.

There is one thing lacking though, and that is a good fast dancing soubrette to put some of the numbers over. He has a chorus girl who steps out and leads several numbers, and she does well. But she hardly fills the bill, at present.

The cast, otherwise, is about the best Clark has shown us. He has a fine looking chorus of dancing girls, who can all sing. Their costumes are new and bright looking, and the scenery has been artistically designed.

The comedy is in the hands of Danny Murphy, Ted Burns and Gene Morgan. Here are three men of different type, and they make a good combination, offering a variety of comedy that kept the audience in good humor all afternoon.

Murphy, who is doing his Dutch character, was never seen to better advantage, and

never fitted better in a show before. He has an opportunity to show what he can do this season. He is fast, works well, his dialect is good and he gets his material over with a punch. They liked him at the Empire.

Burns looks better in this show than any we have seen him in for a long time. He is working faster, too, this season. Morgan is doing black face and we have few in burlesque his equal. His manner of expressing himself is very natural.

Clark has a new man in Carl De Angelo, who impressed us as being an excellent performer. He had very little to do in the first part of the show except bits, but he offered a specialty down near the middle of the first part that made them sit up and take notice. After that, he did an Italian character part which gave him a chance to stand out. His portrayal of the part is good.

Raymond Paine is a light comedian, who handles himself as though he were with a Broadway show. He has a neat wardrobe and makes a good appearance, works easy and seems perfectly at home in all he does.

Drena Mack is the prima donna and was

in as good voice as when we last caught her in burlesque two seasons ago. She reads lines well and has a very pretty wardrobe.

Josephine Younge, a shapely and most attractive young woman, is another lead and she stands out in the show. She is a brunette, with snappy black eyes and a pleasing personality. She has a good voice and knows how to use it, as her numbers were judged. The gowns worn by Miss Younge were prettily designed and the colors were in good kindly received and exceptionally well ren-taste for her style of beauty. She is a good woman for burlesque.

Frankie Burns is in several scenes, but her work in the prohibition bit is the best she does. This bit of character work she does very well.

Ester Lange leads several numbers and gets them over, and should develop with the proper handling.

The "kiss" bit was well done by Burns and Miss Mack, as was the "Corporation" bit offered by Murphy, Paine and Burns. The "street-faker" bit, in one, with a special drop, is a good piece of comedy business. It was excellently put over by Paine and the

Faker, who were assisted by Morgan playing the banjo and mouth organ at the same time. It went over big.

The "Old Friend Club" scene in the third act, a dramatic act, held the interest of the audience to the finish. It tells a good story and, at the same time, teaches a moral. In this scene were Burns, Paine, De Angelo, Morgan, a property man, and the Misses Younge, Mack and Burns.

Murphy stepped out of his character for a few moments in one, and did a talking specialty that was amusing. This was followed by the "pocket book" bit, with Murphy, Paine and Miss Younge doing it. Miss Younge played the part better than any we have seen in this bit.

De Angelo offered an Italian specialty in one that went over very big. His impersonation of the character was not overdone in make-up or dialect. He offered part of George Beban's act "The Sign of the Rose," which was very well done, and the applause at the finish proved that it pleased.

The "prohibition" bit, as given by Ted and Frankie Burns, was liked. It's a good comedy scene, and it couldn't help but please.

The "Oh, Girl" is a good show from a scenic costume and comedy standpoint. It has plenty of pretty girls and principals who can be depended upon. It should get the money this season.

SID.

# ANNA CAPLIN

PRIMA DONNA

HARRY HASTINGS KEWPIE DOLLS

STAR, BROOKLYN, THIS WEEK

I Am New to Burlesque. I Hope You Like Me.

## STARS OF BURLESQUE

Season of 1919-20  
MAX SPIEGEL'S  
SOCIAL FOLLIES CO.

MARGIE COATE

Thanks to  
MR. IKE WEBER

BILLY SCHULER

DOING STRAIGHT WITH JACOBS AND JERMON'S BURLESQUE REVIEW

SAM BACHEN

Gaiety, Brooklyn Management-Ike Weber With Chas. Robinson's Parisian Flirts

LETTIE BOLLES

INGENUE SOUBRETTE DIXON'S BIG REVIEW

John MacKinnon

JUVENILE-TENOR EDMOND HAYES' OWN SHOW

RUTH BARBOUR

SOUBRETTE RUBE BERNSTEIN'S FOLLIES OF PLEASURE

BABE WELLINGTON

IRRESISTIBLE BUNCH OF NERVES SOUBRETTE-NATIONAL WINTERGARDEN

WM. F. (Billy) HARMS THEATRICAL ENTERPRISES

HOBOKEN, N. J. (Member of T. B. C.)

FLORENCE WHITFORD

SOUBRETTE JAZZ BABBIES

ANNETTE LA ROCHELLE

PRIMA DONNA RUBE BERNSTEIN'S FOLLIES OF PLEASURE

JOHN O. GRANT

PERSONAL DIRECTION-CHAMBERLAIN BROWN

LOUISE PEARSON

PRIMA DONNA MINSKY'S NATIONAL WINTER GARDEN

FRANK MALLAHAN

DOING STRAIGHT WITH SAM HOWE'S SPORT GIRLS

JIM McCAULEY

DOING RUBE AGAIN THIS SEASON WITH SAM HOWE'S SPORT GIRLS

FRANK LULEY

EDMOND HAYES' ORIGINAL BOZO WITH EDMOND HAYES' OWN COMPANY

FRANK ANDERSON

Irish Comic with Chas. M. Baker's "Sweet Sweetie Girls." Coming Up One Rung at a Time

JULIA MORGAN

The Sophie Tucker of Burlesque. F. W. Gerhardt's Mischief Makers, 1919-20. Thanks to Joe Wilton

ANNETTE SHAW

DANCING INGENUE LEW KELLY SHOW



## STARS OF BURLESQUE

# CARLO DE ANGELO

GOING OVER WITH PETE CLARK'S "OH GIRL" CO.

## LOOK US OVER

MIKE

SYDIA

## FERTIG and DUNN

Character Singers with musical comedy voices. With Harry Hastings' "KEWPIE DOLLS," Star, Brooklyn, this week.

## JOSEPHINE YOUNG

VAMPIRE GIRL, WITH "OH GIRL!"

## IDA EMERSON and HARRY HILLS

BACK IN BURLESQUE

WITH EDMOND HAYES' OWN SHOW

## ETHEL DEVEAUX

SOUBRETTE

HASTINGS RAZZLE DAZZLE OF 1919

## GERTRUDE O'CONNOR

AS MRS. BOZO WITH EDMOND HAYES' OWN CO.

## CLAIRE DEVINE

LEADING WOMAN

WITH DIXON'S BIG REVIEW

## LORETTA AHEARN

DAINTY SINGING AND DANCING SOUBRETTE—\$1,000,000 DOLLS

## HAROLD KENNEDY

COMEDIAN

GIRLS A LA CARTE

## SHIRLEY MALLETTE

A Southern Soubrette, New in the East. Signed with Strouse and Franklyn for Next Season.

## GEO. BARTLETT

WITH PACEMAKERS

MANAGEMENT—HERK, KELLY &amp; DAMSEL

## PAULINE HARER ANDY

Ingenu

Singing Leader

CAMPBELL and DREW'S LIBERTY GIRLS

## JERRY LAWRENCE

"Sky Scraper Lizzie"

LIBERTY GIRLS

## JACK LaMONT

HEBREW COMEDIAN

ROUND THE TOWN 1919-20

## GEO. CARROLL

DOING TRAMP WITH THE JAZZ BABBIES

## BABE HEALY

Some Soubrette, with Some Show—Second Season with Barney Gerard

## RUBY THORNE and ANNA GOLDIE

SOUBRETTE CRACKER JACKS CHARACTERS

## JACK MUNDY

DIRECTION—ARTHUR PEARSON

## ROSE EMMETT

RAGTIME INGENUE

ROUND THE TOWN

## GEO. E. SNYDER

STRAIGHT

SECOND SEASON

WITH MAIDS OF AMERICA

## JANE MAY

SOUBRETTE

SECOND SEASON

MAIDS OF AMERICA

## Clipper LETTER BOX

In order to avoid mistakes and to insure the prompt delivery of the letters advertised in this list, a POSTAL CARD must be sent requesting us to forward your letter. It must be signed with your full name and the address to which the letter is to be sent, and the line of business followed by the sender should be mentioned.

Please mention the date (or number) of the CLIPPER in which the letters sent for were advertised.

## GENTLEMEN

Bendon, Billy  
Bennett, J. May  
Bankson, Roy  
Bertrand, Frank  
Churchill, Harold  
Cooper & Baird

Castle, Harry B.  
Devine, Jas.  
Daly, Jos. M.  
Dinkins, Sonnie  
Fox, Al C.  
Glasgow, Jas. G.  
Howard, Gene

Harris, Lew  
Helliott's Bear  
Howard, Phil  
Heublin, Francis  
Hitner, Guy  
Jansen, Hy.  
Kale, Ernest

Klein, H. R.  
Leonso, Harry M.  
Mandell, Robert  
Marsh, Leonard  
McBride, Harry  
McManus, Geo.  
Malady, Jas. C.

McClemon, B. B.  
Mack, Ernest  
McIntyre, Jas.  
Reid, V.  
Reece, Edw.  
Smith, Thos.

Skinner, W. S.  
Sturgeon, John  
Schatta, Robert  
Whitney, H. S.  
Ward, Ed.  
Yockney, J. C. E.

## LADIES

Adair, Helen  
Austin, Mildred  
Brooks, Mrs. W.  
Beechey, Eva  
Bennette, Miss  
Bailey, Mrs. G.

Black, Mrs. John  
Barnes, Blanch  
Cleveland, Hazel  
Claxton, Dorothy  
Chase, Laura  
De Free, Dot  
Daye, Elizabeth

De Vere, Ariene  
Egan, Jessie  
Gunderman, Mae  
Gray, June  
Hensel, Alma  
Huff, Virginia  
Hatch, Genevieve

Joyce, Louise  
King, Salie  
Lewis, Isabel P.  
Lyons, Edythe  
La Rue, Edna  
Law, Bernice  
Matthes, Elsie

Morris, Lily  
Murry, Peggy  
Norman, Florence  
Poiner, Florence  
Pearl, Rosalie  
Ready, Patsy

Spaeth, Viola  
Smith, Lily W.  
Summers, Emilee  
Vincent, Alice  
Weston, Ethel  
Wright, Alta

## BURLESQUE NEWS

(Continued from pages 15 and 29)

### BELFRAGE HAS PUT OVER THE BEST SHOW OF HIS CAREER

George Belfrage's show, "Hip, Hip Hooray," is at the Columbia this week. Belfrage has not alone given us a new show this season, but in addition has introduced two new comedians to burlesque, in Eddie Kane and Jay Herman.

The book is called "The Doll Hospital," and is by Charles Horwitz. It is in two acts and nine scenes. The music, most of which has been specially written by Perrin Somers, is tuneful and catchy.

The many sets of costumes worn by the chorus created amazement by their beauty in design, harmonious blending of colors and snappy style.

The scenery is bright in color effects and very elaborate. Each scene has been carried out in great detail, and nothing has been overlooked by the producer.

Eddie Kane is doing an eccentric comedy part, while his partner, Jay Herman, does a light comedy. Both are clever performers. Kane does not use any make-up except a pair of rim glasses, and works in tight-fitting suits. His partner works "straight" except in the last scene of the first act, when he wears a misfit suit.

It is a question whether these boys will go over in burlesque as well as they would in other branches of theatricals. Their comedy may be a little too quiet for a burlesque audience, which is used to seeing comedians doing low comedy, with the make-up befitting the characters.

There is no doubt, judging by the way burlesque has been advancing in recent years, that it will not be long before what Belfrage is offering now will be common at the Columbia, but he is a little ahead of the time now. If Kane and Herman do some low comedy and roughen it up a bit in one act the burlesque, for instance, there is no doubt but what their work will be better appreciated.

Perrin G. Sommers is doing a "rube" throughout the performance, and sticks to the character all the way. He portrays it well.

Frank Berry does a black face and handles himself satisfactorily.

Helen McClain, a bright, vivacious, charming young lady, is a decided success as the prima donna. She rendered her numbers effectively. She reads lines carefully and offers gowns that are dainty and rich looking. Her work was most favorably received Monday afternoon.

Thelma Seaville, a dashing, shapely little soubrette, both danced and sang herself into favor. She injected lots of ginger into her work, and is one of those likable girls that easily pleases her audience. Her dresses are pretty.

Tillie Storke is in a number of scenes in which she stands out. Her work in this respect is very good. She also has several numbers. Her wardrobe is more attractive than she offered last season, which is going some.

"You're the One I'm Looking For" was one of the big song hits of the first act. It was offered by Miss McClain and Herman, assisted by several others.

Herman and Kane offered a corking good specialty in one, using a movable bar. Kane did the comedy and Herman straight. The act has good material, and the boys put

it over well. Its an act that has lots of comedy, but the kind that has to be put over right to get results. These boys get the results.

White and Miss Seaville offered a neat singing and dancing act in one that more than pleased. "Songs of Long Ago," offered by the principals, which was a medley of the old-time popular songs, scored a success.

Miss McClain offered a number in one that was most generously received. White and the Misses McClain and Storke, presented a specialty of one number that was of merit.

A dandy musical act was given by Somers and Barry, the latter working in black face. They offered popular and special selections on the banjo, cornets, clarionets, horns and trombones. The boys played the instruments exceptionally well, and the act went over big.

The Bernard Trio, three shapely young girls, offered a singing and dancing specialty in one that went over for encores. The girls are graceful dancers and sing nicely. It's a good act.

Harry White, in a neat looking silk tuxedo, was one of the hits of the performance in his dancing specialty. He is second to none in his style of dancing, which he calls the sliding jazz. He surely showed us some steps and dancing that were worth while.

The "Hip, Hip Hooray" show has one of the best productions we have seen. It's a pretty show beautifully costumed, and a good musical offering. SID.

## HAVING TROUBLE WITH PAPERS

LOUISVILLE, Ky., Sept. 12.—The Gayety Theatre in this city, has got into a row with the *Courier-Journal* and the *Louisville Times*, two of the strongest papers in the city. The papers claim that the theatre has not treated their representatives with proper respect and refuse to accept any advertising or publicity matter from the house.

## "MISCHIEF MAKER" GIRL MARRIES

LOUISVILLE, Ky., Sept. 13.—Dorothy McKinley Adams, of F. W. Gerhardt's Mischief Makers, was married here yesterday to Fred T. Matney, carpenter of "She Walked in Her Sleep" Company.

## PETER S. CLARK SICK

Peter S. Clark is confined to his home in Richmond Hill with an attack of high blood pressure. He was taken ill on Monday of last week when his show, "Oh, Girl!" was playing the Empire, Brooklyn.

## CLOSING WITH HAYES SHOW

PLAINFIELD, N. J., Sept. 15.—Della Clark will close with the Edmond Hayes Show at the Grand Theatre, Trenton, Saturday. Katherine Adelphi will succeed her as prima donna.

# FAN SAN

(This is not a Face Powder)



# ALBOLENE

The safe **make-up Remover**

A QUICK descent of the final curtain—then ALBOLENE—and the make-up disappears in no time. Your skin is kept in splendid condition by this pure, agreeable make-up remover, the favorite of the stage for years. For the make-up box 1 and 2 ounce tubes. Also in 1/2 and 1 lb. cans.

ALBOLENE is sold by any druggists or dealers in make-up. Free sample on request.



**McKesson & Robbins**  
Incorporated  
Manufacturing Chemists  
Est. 1893  
91 Fulton Street, New York

## NEW YORK THEATRES

**B. F. KEITH'S PALACE**  
Broadway & 47th St.  
Mat. Daily at 2 P. M.  
25, 50 and 75c.  
Every Night  
25, 50, 75, \$1.50

**FRISCO, ANNA WHEATON & HARRY CARROLL, RAE SAMUELS, JAZZLAND NAVAL OCTETTE, "FOR PITY'S SAKE," A. ROBBINS & PARTNER, RAYMOND & SCHRAM, TOGAN & GENEVA.**

**Happy Days** FOR EVERY ONE  
MATINEE AT EVERY DAY THE HIPPODROME  
HAPPY PRICES—Seats 8 Weeks Ahead.

**LIBERTY** W. 42nd St. Eves. 8.15. Mats. Wed. and Sat. 2.15.  
THE BEST MUSICAL REVUE IN TOWN.  
**GEORGE WHITE'S SCANDALS OF 1919**  
With ANN PENNINGTON, 25 others.

**REPUBLIC** Theatre, 42d. St. W. of B'way. Eves. 8.30. Mats. Wed. & Sat. 2.30  
A. H. WOODS PRESENTS  
**A VOICE IN THE DARK**  
WITH ORIGINAL CAST.

**OLYMPIC** 14th St., Near 3rd Ave.  
This Week.  
**CRACKER JACKS**  
Next Week—GIRLS FROM JOYLAND

**BROOKLYN THEATRES**  
**STAR** Jay nr. Fulton St. Mat. Tel. Main 1893 Daily  
**KEWPIE DOLLS**  
Next Week—AVIATOR GIRLS  
Every Sunday 2 Big Concerts 2

**CASINO THEATRE** THIS WEEK  
**BEST SHOW IN TOWN**  
Next Week—HARRY HASTINGS SHOW

**EMPIRE THEATRE** Ralph Avenue and Broadway  
THIS WEEK  
**MOLLIE WILLIAMS**  
Next Week—HIP HIP HOORAY

## Routes of Shows

### DRAMATIC AND MUSICAL

Routes Must Reach This Office Not Later Than Saturday

"Adam and Eva"—Longacre, New York, indef.  
"At 9:45"—Playhouse, New York, indef.  
"Better Ole"—Mr. and Mrs. Coburn—Booth, New York City.  
"Buddies"—Park Sq., Boston, Mass.—Indef.  
"Cappy Ricks"—Cort, Chicago, Ill.  
"Chu Chin Chow"—Century, New York.  
"Crimson Alibi"—Broadhurst, New York.  
Carmelo's Ted. Musical Comedy Co.—Rex, Omaha, Neb., indef.  
"Chin Chin"—San Diego, Calif., 21-22; Pasadena, 23; Riverside, 24; Redlands 25; San Bernardino, 26; Phoenix, Ariz., 28-29.  
"Civilian Clothes"—Morosco, N. Y., indef.  
"Challenge, The"—Selwyn, N. Y., indef.  
"Canary, The"—Colonial, Chicago, indef.  
"Five Million, The"—Maxine Elliott, New York City.  
"Friendly Enemies"—Manhattan O. H., New York, indef.  
Grace George—Vanderbilt, New York City, indef.  
Greenwich Village Follies—Nora Bayes, New York, indef.  
"Gaieties of 1919"—44th St., New York City.  
Gallo Opera Co.—Shubert-Belasco, Washington, D. C., 15-20.  
Hitchey Koo of 1919—Colonial, Boston, indef.  
"Happy Days"—N. Y. Hippodrome, N. Y.  
Herrman, Felix (Magician)—Kingston, N. Y., 18; Poughkeepsie, 19; Newburg, 20; Perth Amboy, N. J., 22; Easton, Pa., 23; Pottsdam, 24.  
"John Ferguson"—Fulton, New York City, indef.  
"Listen Lester"—Illinois, Chicago, indef.  
"La La Lucille"—Criterion, N. Y., indef.  
"Lusmore"—Henry Miller's, New York City, indef.  
"Lightnin'"—Gayety, New York City, indef.  
"Lonel Romeo"—Casino, N. Y.  
"Monte Cristo, Jr."—Winter Garden, New York City.  
"Nighty Night"—Princess, New York City.  
"Oh, What a Girl"—Shubert, New York, indef.  
"Oh, My Dear"—Wilbur, Boston, indef.  
"Prince There Was, A"—Standard, New York City, 15-20.  
"Passing Show"—Garrick, Chicago, 15-20.  
"Regular Feller"—Cort, New York City, indef.  
"Royal Vagabond, The"—Cohan & Harris, New York City.  
"Scandals of 1919"—Liberty, New York City.  
"See-Saw"—Tremont, Boston, Mass.  
"Sunnysouth Co."—Danville, Que., Canada, 18; St. Hyacinthe, 19; Granby, 20; Waterloo, 22; Magog, 23; Knowlton, 24.  
"Scandal"—39th Street, New York City, indef.  
"Shubert Gaieties"—44th Street, New York City, indef.  
"Sometime"—Shubert, Boston, indef.  
Thurston—Globe, New York City, 15-20.  
"Three Wise Fools"—Powers, Chicago, 15-20.  
"Those Who Walk in Darkness"—48th Street, New York City.  
"Take It From Me"—Studebaker, Chicago.  
"Up in Mabel's Room"—Woods, Chicago, Ill.  
"Up From Nowhere"—Comedy, New York City, indef.  
"Thirty-Nine East"—Shubert Riviera, New York City, 13-20.  
"What's the Odds"—National, Wash., D. C., 15-20.  
"Voice in the Dark, A"—Republic, New York.  
"Ziegfeld Follies"—New Amsterdam.

### MINSTRELS

Al G. Fields—Greensboro, N. C., 18; Lynchburg, Va., 19; Richmond, 21-24; Norfolk, 25-27.

### CIRCUS

Al. G. Barnes—St. Louis, Mo., 18-21.

### STOCK

Albee Stock, Providence, R. I., indef.  
Arlington Theatre Co.—Boston, Mass., indef.  
Alcazar Players—Alcazar, San Francisco, Cal.  
Baker Players—Portland, Ore., indef.  
Blaney Stock—Yorkville, New York City.  
Belgrade, Saddle—New Bedford, Mass., indef.  
Bessey, Jack, Stock—Peoria, Ill., indef.  
Brissac, Virginia Stock—Strand San Diego, Cal., indef.  
Brown, George, Stock—Whalen Park, Fitchburg, Mass., indef.  
Booth, Nellie, Players—Pittsburgh, Pa., indef.  
Brownell-Stock—Dayton, O., indef.  
Byers, Fred, Stock—Waverly, N. Y., indef.  
Chicago, Stock—Altoona, Pa., indef.

## FREE Latest Issue of HOW TO MAKE-UP

**STEIN'S MAKE-UP**  
FOR THE STAGE FOR THE BOUDOIR  
Write or Call  
**M. Stein Cosmetic Co.**  
120 West 31st Street, New York

## JUST OUT McNALLY'S No. 5 BULLETIN

Price, One Dollar Per Copy.

Gigantic collection of 136 pages of new, bright and original vaudeville comedy material, embracing everything that can be of use to the performer, no matter what sort of an act, monologue, parody or fill-in bits he may require. Notwithstanding that McNALLY'S Bulletin No. 5 is bigger in quantity and better in quality than ever before the price remains as always, one dollar per copy.  
McNALLY'S BULLETIN No. 5 contains the following gilt-edge, up-to-date comedy material:  
18 SCREAMING MONOLOGUES. Each one a positive hit.  
14 ROARING ACTS for two males. Each act an applause winner.  
11 ORIGINAL ACTS for male and female. They'll make good on any bill.  
40 SURE-FIRE PARODIES on all of Broadway's latest song hits.  
A ROOF-LIFTING TRIO ACT. This act is a 24 karat, sure-fire hit.  
A RATTLING QUARTETTE ACT. This act is alive with humor of the rib-tickling kind.  
AN ACT FOR TWO FEMALES. This act will positively make good.  
A NEW COMEDY SKETCH entitled "The Man Tamer." It's a scream.  
A GREAT BURLESQUE entitled "Yankee Doodle." It's bright, breezy and bubbles over with wit.  
12 MINSTREL FIRST-PARTS with side-splitting jokes and hot-shot cross fire gags.  
GRAND MINSTREL FINALE entitled "At the Circus." Full of laughs.  
HUNDREDS of cross-fire jokes for side-walk conversation for two males and male and female.  
BESIDES other comedy material which is useful to the vaudeville performer.  
Remember the price of McNALLY'S BULLETIN NO. 5 is only one dollar per copy; or will send you BULLETINS Nos. 3, 4 and 5 for \$2.00, with money back guarantee.

### WM. McNALLY

51 East 125th Street New York

## AT LIBERTY

For dramatic stock preferably, JUVENILE AND GENERAL BUSINESS MAN. Age 26, clean character, appearance, ability. Last two years in army. I am responsible, a hard worker, and will make good with reliable manager. ROBERT GRANT, 2112 Gen. Pershing, New Orleans, La.

## Wanted At Once—VIOLINIST

with library for exclusive motion picture house. Also Cellist or Saxophonist (man or woman); good salary. Write at once. Mention where played last. MAJESTIC THEATRE, Charlevoix, Pa. MICHAEL ROSENBLUM, Manager.

## MADISON'S BUDGET No. 17

contains a liberal assortment of James Madison's latest sure-fire monologues, parodies, acts for two and more performers, minstrel first parts, 200 single gags, tabloid farce, etc. Price ONE DOLLAR. Send orders to JAMES MADISON, 1662 Third Avenue, New York.

## PLAYS

FREE Catalog of Professional and Amateur Plays, Sketches, Monologs, Minstrel Jokes, Recitations, Make-up Goods, etc. Fitzgerald Publishing Corporation, 15 Vesey St., Dept. D, New York

AT GREATEST SACRIFICE EVER OFFERED. Large stock of slightly used imported EVENING GOWNS, WRAPS, HATS, etc. MRS. S. COHEN, 622 Sixth Avenue, 37th St. Phone 676 Greeley.

**BERT LEVEY CIRCUIT**  
VAUDEVILLE THEATRES  
Alcazar Theatre Building, SAN FRANCISCO

### AT LIBERTY

Pianist and Violinist, couple, pianist, also Organist. Large Library Moving Picture experience. Can furnish drummer with bells, etc. HENRY H. GAWERS, c/o The New York Clipper.

Acts

PLAYS, SKETCHES WRITTEN

TERMS for a stamp

E. L. GAMBLE, PLAYWRIGHT  
East Liverpool, Ohio

Crawford, Ed. Stock—Bath Me., indef.  
Colonial Stock—Pittsfield, Mass., indef.  
Colonial Stock—Cleveland, O., indef.  
Dominion Players—Winnipeg, Manitoba, Can., indef.  
Durkin Stock—Skowhegan, Me., indef.  
Desmond, Mae, Players—Scranton, Pa., indef.  
Del Lawrence Co.—Majestic, San Francisco, Cal., indef.  
Enterprise Stock Co.—Green Bay, Wis., indef.  
Forest Park Musical Stock—St. Louis, Mo.  
Grand Theatre Stock Co.—Tulsa, Okla., indef.  
Gardner Bros. Stock Co.—Palace, Oklahoma City, Okla., indef.  
Glaser, Vaughan, Musical Stock—Cleveland, O., indef.  
Hunt's Musical Stock—Boston, Mass., indef.  
Howard-Lorn Stock—National, Englewood, Ill., indef.  
Hawkins-Webb Co.—Regent, Muskegon, Mich., indef.  
Hawkins-Webb Co. (2)—Powers, Grand Rapids, Mich., indef.  
Keith Stock—Columbus, O., indef.  
Keith Players—Union Hill, N. J.  
Knickerbocker Players—Syracuse, N. Y., indef.  
Liscomb Players—Majestic, San Francisco, Cal., indef.  
Liberty Players—Strand, San Diego, Cal., indef.  
Liberty Players—Norumbega Park, Mass., indef.  
Lyceum Theatre Stock—Duluth, Minn., indef.  
Lyric Stock—Lincoln, Neb., indef.  
Lyric Theatre Players—Hamilton, Can.  
MacLean, Pauline, Stock—Calverton Park, N. Y.  
Majestic Theatre Stock—Los Angeles, Cal.; indef.  
Manhattan Players—Rochester, N. Y., indef.  
Marshall Stock—Washington, D. C., indef.  
Morosco Stock—Los Angeles, Cal., indef.  
Minturn Stock—Milwaukee, Wis., indef.  
Orpheum Players—Montreal, Can., indef.  
Otis Olive Players—La Fayette, Ind., indef.  
Permanent Players, Orpheum—Moose Jaw, Sask., Can., indef.  
Piney Theatre Stock Co.—Boise, Idaho, indef.  
Park Theatre Stock—Utica, N. Y., indef.  
Poll Players—Springfield, Mass., indef.  
Poll Players—Waterbury, Mass., indef.  
Poll Players—Wilkes-Barre, Pa., indef.  
Poll Players—Worcester, Mass., indef.  
Robins Players—Toronto, Can., indef.  
Royal Stock Co.—Vancouver, B. C., indef.  
Shipman Co., Bert—Hot Springs, Ark., indef.  
Savoy Players—Hamilton, Can., indef.  
Spoonier, Cecil—Miner's, Bronx, New York City, indef.  
Stevenson Musical Stock—Hartford, Conn., indef.  
Taylor Musical Stock—Pennacook, N. H., indef.

### COLUMBIA WHEEL

Al Reeves' Show—Columbia, Chicago, 15-20; Gayety, Detroit, 22-27.  
Abe Reynolds' Revue—Lyric, Dalton, 15-20; Olympic, Cincinnati, 22-27.  
Best Show in Town—Casino, Brooklyn, 15-20; Empire, Newark, 22-27.  
Ben Welch's Show—Gayety, Buffalo, 15-20; Gayety, Rochester, 22-27.  
Behman Show—Newburg, N. Y., 15-17; Poughkeepsie, 18-20; Gayety, Boston, 22-27.  
Beauty Trust—Gayety, St. Louis, 15-20; Star and Garter, Chicago, 22-27.  
Bill Watson's Parliam Whirl—Empire, Albany, 15-20; Casino, Boston, 22-27.  
Bontons—Gayety, Kansas City, 15-20; open 22-27; Gayety.  
Bowery Burlesquers—Gayety, Pittsburgh, 15-20; Park, Youngstown, 22-24; Grand, Akron, 25-27.  
Bostonians—Gayety, Boston, 15-20; Columbia, New York, 22-27.  
Burlesque Review—Orpheum, Paterson, 15-20; Majestic, Jersey City, 22-27.  
Burlesque Wonder Show—Park, Youngstown, O., 15-17; Grand, Akron, 18-20; Star, Cleveland, 22-27.  
Dave Marlon Show—Jacques, Waterbury, Conn., 15-20; Hurting & Seamon's; New York, 22-27.  
Follies of the Day—Majestic, Jersey City, 15-20; Perth Amboy, N. J., 22; Plainfield, 23; Stamford, Conn., 24; Park, Bridgeport, 25-27.  
Girls A-La-Carte—Casino, Boston, 15-20; Grand, Hartford, Conn., 22-27.  
Girls of the U. S. A.—Olympic, Cincinnati, 15-20; Star and Garter, Chicago, 22-27.  
Girls de Looks—Empire, Toledo, 15-20; Lyric, Dayton, O., 22-27.  
Golden Crooks—Gayety, Montreal, 15-20; Empire, Albany, 22-27.  
Harry Hastings' Show—Miner's Bronx, New York, 15-20; Casino, Brooklyn, 22-27.  
Hello America!—Gayety, Toronto, Ont., 15-20; Gayety, Buffalo, 22-27.  
Hip-Hip, Hooray—Columbia, New York, 13-20; Empire, Brooklyn, 22-27.  
Lew Kelly's Show—Hurlig & Seamon's, New York, 15-20; Orpheum, Paterson, 22-27.  
Liberty Girls—Grand, Hartford, Conn., 15-20; Jacques, Waterbury, Conn., 22-27.  
Maid of America—Peoples', Philadelphia, 15-20; Palace, Baltimore, 22-27.  
Million Dollar Dolls—Gayety, Omaha, Neb., 15-20; Gayety, Kansas City, 22-27.  
Mollie Williams Co.—Empire, Brooklyn, 15-20; Peoples', Philadelphia, 22-27.  
Oh, Girl—Empire, Newark, 15-20; Casino, Philadelphia, 22-27.  
Peek-a-Boo—Gayety, Detroit, 15-20; Gayety, Toronto, Ont., 22-27.  
Roseland Girls—Gayety, Chicago, 15-20; Des Moines, Ia., 22-25.  
Rose Sydel's London Belles—Bastable, Syracuse, N. Y., 15-17; Lumberg, Utica, 18-20; Gayety, Montreal, Can., 22-27.

(Continued on Page 32)

**FAN SAN**

(This is not a Face Powder)



## WHO WANTS A FAST TRAMP?

Drinking? No! Liquor Too High—Beer Too Weak.

# EARL KERN

King James Hotel

Philadelphia, Pa.



80 Pounds 185 Pounds Latest Photo  
coughs showing tubercular tendency or Tuberculosis, may  
Send your name and address to  
ADDILINE - 38 Arcade Building - Columbus, Ohio

## TUBERCULOSIS

It was when physicians said it was impossible for J. M. Miller, Ohio Druggist to survive the ravages of Tuberculosis, he began experimenting on himself, and discovered the Home Treatment, known as ADDILINE. Anyone with coughs showing tubercular tendency or Tuberculosis, may use it under plain directions.

ADDILINE - 38 Arcade Building - Columbus, Ohio

## WANT AT ONCE

### Clever, Sober, Leading Juvenile Man

Appearance, Wardrobe, Ability, Absolutely Essential. The more desirable you are the more salary. Plays: "House of Glass"; "Nothing But the Truth"; "Lilac Time"; "Sis Hopkins"; "Never Can Tell." Clean, dependable people in all lines wire quick. Year around work. Week Sept. 15-20, Hazleton, Pa.; week Sept. 22-27, Shamokin, Pa. WM. H. HARDER, Myrtle-Harder Co. Permanent address, Allenhurst, N. J.

## WANTED—DRAMATIC PEOPLE

in all lines for permanent stock, two bills a week. EDMOND BARRETT, Director, 214-16 Citizens' Bank Building, Decatur, Ill.

## GLADYS KLARK

WANTS IMMEDIATELY

Comedian. Other useful people, write. Join on wire. Address J. E. BALFOUR, Charlottetown, Pa., Week September 22.

NOW BOOKING SEASON 1919-1920

## BARNESBORO OPERA HOUSE

Capacity 800. 36 miles from Altoona. 46 miles from Johnstown. 23 miles from Cresson, P. R. R. Ample Stage. For open time and terms address FRED MORLEY, Manager, Barnesboro, Pa. Drawing Population 20,000.

## GEORGE DRURY HART

In "I Beg Your Pardon"

In association with JIMMIE BLISS, FRED A. TYMERS, HATTIE FOLEY

## 3 ROEHRS

The Whirling Wheels of Death

in the Triple Revolving Cycling Sensation

THE LATEST INVENTION

By CHAS. ARTHUR ROEHR

ROSE

WESLEY

## KLINE and FRAZER

Song and Talkology

CLARENCE

BEATRICE

## LUTZ & NEWMAN

Singing, Talking and Dancing

## ROUTES OF SHOWS

(Continued from page 31)

Social Maids—Empire, Toledo, 15-20; Lyric, Dayton, O., 22-27.  
Sporting Widows—Gayety, Washington, 15-20; Gayety, Pittsburgh, 22-27.  
Star and Garter Shows—open, 15-20; St. Louis, 22-27.  
Step Lively Girls—Casino, Philadelphia, 15-20; Miner's 149th St., New York, 22-27.  
Twentieth Century Maids—Gayety, Rochester, 15-20; Bastable, Syracuse, 22-24; Lumberg, Utica, 25-27.  
Victory Belles—Berchel, Des Moines, Iowa, 15-18; Gayety, Omaha, Neb., 22-27.

### AMERICAN WHEEL

All Jazz Review—Gayety, Milwaukee, 15-20; Gayety, St. Paul, 22-27.  
Aviator Girls—Empire, Hoboken, 15-20; Star, Brooklyn, 22-27.  
Broadway Belles—Penn Circuit, 15-20; Gayety, Baltimore, 22-27.  
Beauty Review—Gayety, Minneapolis, 15-20; Gayety, Sioux City, Iowa, 22-27.  
Blue Birds—Haymarket, Chicago, 15-20; Gayety, Milwaukee, 22-27.  
Cabaret Girls—Victoria, Pittsburgh, 15-20; Penn Circuit, 22-27.  
Cracker Jacks—Olympia, New York, 15-20; Gayety, Brooklyn, 22-27.  
Dixon's Big Review—Majestic, Wilkes-Barre, 15-20; Majestic, Scranton, Pa., 22-27.  
Edmond Hayes Show—Army, Wrightstown, N. J., 15-20; Bijou, Philadelphia, 22-27.  
Follies of Pleasure—Grand, Worcester, 15-20; Howard, Boston, 22-27.  
French Follies—Gayety, Baltimore, 15-20; Lyceum, Washington, 22-27.  
Girls from the Follies—New Academy, Buffalo, 15-20; Empire, Cleveland, 22-27.  
Girls from Joyland—Howard, Boston, 15-20; Olympic, New York, 22-27.  
Girls, Girls, Girls—Broadway, Camden, N. J., 15-20; Majestic, Wilkes-Barre, Pa., 22-27.  
Grown Up Babies—Park, Indianapolis, 15-20; Gayety, Louisville, 22-27.  
Jazz Babies—Majestic, Scranton, 15-20; Binghamton, N. Y., 22-24; Niagara Falls, 25-27.  
Kewpie Dolls—Star, Brooklyn, 15-20; Plaza, Springfield, Mass., 22-27.

Springfield, Mass., 22-27.  
Lid Lifters—Star, St. Paul, 15-20; Gayety, Minneapolis, 22-27.  
Midnight Maids—Cadillac, Detroit, 15-20; Englewood, Chicago, 22-27.  
Mischief Makers—Lyceum, Columbus, O., 15-20; Victoria, Pittsburgh, 22-27.  
Monte Carlo Girls—Gayety, Louisville, 15-20; Lyceum, Columbus, 22-27.  
Oh Frenchy—Open Sept. 15-20; Standard, St. Louis, 22-27.  
Pacemakers—Bijou, Philadelphia, 15-20; Empire, Hoboken, 22-27.  
Parisian Flirts—Gayety, Brooklyn, 15-20; Gayety, Newark, 22-27.  
Pat White Show—Standard, St. Louis, 15-20; Teere Haute, Ind., 21; Park, Indianapolis, 22-27.  
Razzle Dazzle Girls—Binghamton, N. Y., 15-17; Niagara Falls, 18-20; Star, Toronto, Ont., 22-27.  
Record Breakers—Lyceum, Washington, 15-20; Trocadero, Philadelphia, 22-27.  
Round the Town—Star, Toronto, Ont., 15-20; New Academy, Buffalo, 22-27.  
Sliding Billy Watson—Englewood, Chicago, 15-20; Haymarket, Chicago, 22-27.  
Social Follies—Trocadero, Philadelphia, 15-20; Broadway, Camden, N. J., 22-27.  
Some Show—Empire, Cleveland, 15-20; Cadillac, Detroit, 22-27.  
Sport Girls—Gayety, Newark, 15-20; Army, Wrightstown, N. J., 22-27.  
Stone & Pillard's—Century, Kansas City, 15-20; open 22-27; Standard, St. Louis, 29-Oct. 4.  
Sweet Sweetie Girls—Plaza, Springfield, Mass., 15-20; Grand, Worcester, Mass., 22-27.  
Tempters—Gayety, Sioux City, Iowa, 15-20; Century, Kansas City, 22-27.

### PENN CIRCUIT

Wheeling, W. Va.—Monday.  
Uniontown, Pa.—Tuesday.  
Johnstown, Pa.—Wednesday.  
Altoona, Pa.—Thursday.  
Williamsport, Pa.—Friday.  
York, Pa.—Saturday.

## VAUDEVILLE BILLS

(Continued from page 27)

**WATERBURY, CONN.**  
Cartelle—DeLyte Girls—McDermott & Heagney—Rosetime—3 Beauties—Mardo & Hunter—Holmes & Levere—Lorray & George—Larimer Hudson Co.

**WILKES BARRE, PA.**  
Marg. Francis—Holmes & Wells—Gilder & Phillips—DeFero Op. House—Holly Jao. Jones—Roder—Bruce Duffett Co.—Luckie & Harris—Ed. & Berd. Conrad.

**WOONSOCKET, R. I.**  
Pietro—Martin & Florence—Sir Allen & Lyman—Hooper & Burkhardt—3 Keltons—B. Kelly Forest.

**WORCESTER, MASS.**  
Palace—Laura & B. Dwyer—Malcolm & LeMar—Bert Baker Co.—Mayo & Edwin—Cecil Eldridge & Car—Robinson & Lefever—Four of Us—5 American Girls.

**YORK, PA.**  
B. & E. Mathews—Pvt. Bob Randall—Grey & Byron—Al Shayne—4 Barons—2 Earls—Saxon & Farrell—Julia Curtis—Little Cottage.

### LOEW'S CIRCUIT

**NEW YORK CITY**  
American (First Half)—Fred Kornean—Brower, La Honia & Brower—Levy & Symphony Girls—Burns & Gary—Ezra Matthews & Co.—Stan Stanley—Three Gregories. (Last Half)—Betty Eldred & Co.—Marie Russell & Co.—Stan Stanley—Margaret Calvert—Wolf & Stewart—Rade & Edge.

**ORPHEUM (First Half)**—Bell & Grey—Young & Leander—Al Noda—LeRoy Lytton & Co.—Laurie Ordway & Co.—Jean Leighton's Revue. (Last Half)—Fred Kornean—Murphy & Klein—Gordon & Gordon—"Here and There"—Libby & Nelson.

**National (First Half)**—Lockhart & Leddy—Elroy Sisters—Sophie & Harvey Everett—Baker & Rogers—Brown, Gardner & Barrett. (Last Half)—Lorimer & Carberry—McLoughlin & Evans—Coffman & Carroll—L. Wolfe Gilbert & Co.—Royal Four.

**Metropolitan (First Half)**—Harry Larned—Lieut. Chas. Gerard—Wolf & Stewart—Rade & Edge—Boudin & Bernard. (Last Half)—Burns & Garry—LaHeon & Dupre—Baker & Rogers—Jack Levy & Girls.

**Greeley (First Half)**—Juggling, DeLisle—Murphy & Klein—"Here and There." (Last Half)—Angel Sisters—Lieut. Chas. Gerard—LeRoy Lytton & Co.—Downing & Bins—Three Gregoria.

**Delancey (First Half)**—Irma & Conner—Dorothy Roys—Johnson Bros. & Johnson—Lambert—Jones & Sylvester—Lorimer & Carberry. (Last Half)—Musical Christies—Gordon & Delmar—Al Noda—"The Owl"—Barron & Burt—Welling & LeFavor.

**De Kalb (First Half)**—Louise & Carmen—Gordon & Elmar—McCarthy & Stennard—Zuhn & Drels. (Last Half)—Oliver—Millard & Doyle—Frances Rice—Barnes & Freeman—Beattie & Blome.

**Boulevard (First Half)**—Angel Sisters—McLoughlin & Evans—Frances Rice—Barron & Burt

—Libby & Nelson. (Last Half)—Irma & Conner—Dorothy Roys—Ezra Matthews & Co.—Jones & Sylvester.

**Victoria (First Half)**—Oliver—Millard & Boyle—Marie Russell & Co.—Barnes & Freeman. (Last Half)—King Bros.—L'Estran & Sisters—Jean Leighton's Revue—Will & Mary Rogers.

**Lincoln (First Half)**—Walling & LeFavor—Margaret Calvert—Royal Four—Will & Mary Rogers—Harry Antrim. (Last Half)—Cowboy Williams & Daisy—Young & Leander—Labert—Laurie Ordway & Co.—Harry Larned.

**Fulton (First Half)**—Cowboy Williams & Daisy—L'Estrange Sisters—Downing & Buntin—"The Owl." (Last Half)—Bell & Gray—Olive LeCompte & Co.—McCarthy & Stennard—Zuhn & Drels—Doudin & Bernard.

**Warwick—Lillies—Morgan & Gray—Argonne Five. (Last Half)**—The Lelands—Sophie & Harvey Everett.

### BALTIMORE, MD.

Mori Brothers—Hackett & Frances—Mr. & Mrs. Hill & Co.—King & Harvey—Scanlon, Dennis & Scanlon.

### BOSTON, MASS.

First Half)—Caplane & Wells—Helen Moretti—Dare Austin & Co. (Last Half)—Bills & Burt—Mildred Rogers—Sandifer & Brogdale—Pierza Sextette—Anthony & Ross—Stafford & DeRoss.

**FALL RIVER, MASS.**  
First Half)—Bills & Burt—Mildred Rogers—Pierza Sextette—Anthony & Ross—Stafford & DeRoss. (Last Half)—Caplane & Wells—Helen Moretti—Dare Austin & Co.—Bert Hamlin.

**HAMILTON, ONT., CANADA.**  
P. George—Neda Norraine—"Just for Instance"—Kenny & Hollis—LaPetite Jennie & Co.

**HOBOKEN, N. J.**  
(First Half)—Fenwick Sisters—Dream Girl Co. (Last Half)—Brown's Dogs—Harry Antrim—Fashions DeVouge.

**MONTREAL, CANADA.**  
Chadwick & Co.—Eddie Phillips—Anderson & Rean—Hoey & Fischer—Ling & Long.

**NEW ROCHELLE, N. Y.**  
(First Half)—Wiki Bird—King & Harvey—Ethel Clifton & Co. (Last Half)—Connolly & Francis—Cavanaugh & Francis—Johnson Bros. & Johnson.

**PATERSON, N. J.**  
(First Half)—Langton & Smith—June Mills & Co. (Last Half)—Goldie & Ward—Fenwick Sisters.

**PITTSFIELD, MASS.**  
(First Half)—Beattie & Blome—Willie Smith—Coffman & Carroll—LaHeon & Dupre—L. Wolfe Gilbert & Co.—King & Brown. (Last Half)—Magee & Anita—Crane Sisters—Van & Vernon—Morgan & Gray—Merlin—Russell & DeWitt.

**PROVIDENCE, R. I.**  
(First Half)—The Fenalls—Weston & Marion—Sandifer & Brogdale—Carlisle & Romer—Fred Allen—Constantine Dancers. (Last Half)—Krayonna & Co.—Henry Frey—John T. Doyle & Co.—Wells & Crest—Leddy & Leddy.

## ACTS WANTED

AVENUE THEATRE, DETROIT, MICH.

Good Acts, wishing to play Detroit, send in your open time.

Address ARTHUR A. CLAMAGE, Avenue Theatre Detroit, Mich.



# MOTION PICTURES

## PUTNAM BLDG. TO BECOME THEATRE

### FAMOUS PLAYERS BUY SITE

The purchase of the Putnam Building, at Forty-third street and Broadway, by the Famous Players-Lasky Corporation, was announced last week.

The property was bought from a syndicate headed by Robert E. Simon that purchased it last June from Vincent Astor.

Adolph Zukor, president of Famous Players, announced that Westover Court, which adjoins the building in the rear, has also been purchased.

The Putnam Building which, at present, contains Shanley's restaurant and houses a great many vaudeville booking agents, in addition to the Marcus Loew offices, will be used as the main office of the corporation; and, on the site of Westover Court, a motion picture theatre, larger than any similar theatre in the Broadway district, will be erected.

The price at which the building was purchased was not given out, but, at the time Simon took over the building, the property had been offered at \$5,000,000. He admitted making a larger profit on the re-sale of the building than in any deal he had made for a number of years. The property, including Westover Court, is assessed for \$3,400,000.

Shanley's lease has five more years to run and, on its expiration, the Famous Players will erect a tall office building on the site. The large Wrigley gum sign atop of the building will be replaced by a larger one exploiting the Lasky films.

At present, the Famous Players have offices at 428 Fifth avenue, 729 Seventh avenue and at 469 Fifth avenue, but at the termination of the leases, the company will use the entire front of the Putnam Building for its offices.

The Putnam Building has a frontage of 200.10 feet, and 100 feet on the side streets. Westover Court fronts 107 feet on each side street and comprises ten old four-story dwellings.

### CAPITOL BOOKS FOUR METROS

Negotiations were closed last week between Edward J. Bowes, vice-president and managing director of the Capitol Theatre, and Richard A. Rowland and William E. Atkinson, both of the Metro Film Corporation, whereby the Capitol Theatre will feature four of the new Metro productions. These four are "The Brat," featuring Nazimova, and three of the Screen Classics, Inc., features with Bert Lytell, May Allison and Viola Dana. They are "Lombardi, Ltd.," "Fair and Warmer" and "Please Get Married."

### COMPANY NAMED AFTER STARS

The new film corporation recently organized by Maxine Elliot and William Faversham to make special productions will be known as the Elliot-Faversham Company, and is backed by \$300,000 capital. George D. Baker, who directed Nazimova in "Revelation," will direct the first two films of this company. They will be scenarioized from H. De Vere Stackpoole's "The Man Who Lost Himself" and George Agnew Chamberlain's "White Man."

### PATHE COMING OVER AGAIN

Charles Pathé is due in two weeks for another visit to this country. He returned to his home in France, after spending the spring and part of the summer here. He will stay here for the months of October and November.

### SELECT GOES TO LONDON

The Select Pictures Corporation will establish an English branch in London next month, to be known as Select Pictures, Ltd. This branch will be conducted by Maxwell Milder, president, and Miss Edith Kotech, treasurer. Milder has been manager of the Select's Philadelphia branch for several years, and Miss Kotech was secretary to Lewis J. Selznick, president of Select. The two sail for England today (Wednesday).

Temporary headquarters will be established by them at the Hotel Savoy in London, until permanent offices can be obtained.

### PETE SMITH JOINS NEILAN

Peter Gridley Smith, after dispensing publicity for the Famous Players-Lasky Corporation for the last five years, left that firm on Monday. He is now affiliated with Marshall Neilan in the Capitol Theatre Building, where he has entire charge of the publicity and advertising work. Smith will leave for the Pacific Coast in a few weeks to consult with Neilan on a publicity campaign.

### PARAMOUNT GETS TRUEX

The Ernest Truex pictures, which are being made by the V. B. K. organization, have been added to the comedy attractions of the Famous Players-Lasky Corporation. The same arrangement by which the Mrs. Sidney Drew comedies, also V. B. K. pictures are distributed, has been made in regard to the Truex films, and they will henceforth be distributed by Paramount.

### WILL SCREEN "FORTUNE HUNTER"

The Vitagraph will produce "The Fortune Hunter" on the screen in the near future. The original play was written by Winchell Smith.

John Barrymore played the leading role in the Broadway production, which won success. Earle Williams has been selected to play his part in the screen version of the play.

### HAMPTON BUILDING NEW STUDIO

LOS ANGELES, Cal., Sept. 13.—Jesse D. Hampton, of the Jesse D. Hampton Productions, Inc., has let contracts for the construction of a \$250,000 studio at Santa Monica Boulevard and LaBrea, which will contain the largest inclosed stage in Southern California. Hampton also has leased 100 acres back of the Beverly Hills Hotel which will be used for an open air stage.

### SKINNER WILL MAKE FILM

Otis Skinner has at last consented to make a motion picture, and will make his debut on the silver sheet in "Kismet," as Haji, the beggar, in which he has made his greatest success on the legitimate stage. The production is to be produced by the Waldorf Company, and will be directed by David G. Fisher.

### MARY PICKFORD BUYS HOME

LOS ANGELES, Cal., Sept. 14.—Mary Pickford has purchased a piece of ground, comprising three lots and covering two acres, for which she paid \$45,000. She will build a home on the site, which is to be modeled after the old English style, and is intended to be a show place.

### CAPITOL SIGNS PRYOR'S BAND

One of the features of the New Capitol Theatre's shows will be the music of Arthur Pryor's famous band, which has just been engaged, and will be known as Pryor's Capitol Band. Pryor will be musical director of the theatre, as well.

### SID CHAPLIN PREFERS U. S.

Sidney Chaplin has decided that American atmosphere is best, after all, for the making of films, and he has left Europe to return to the United States, declaring that film producing here is more feasible.

## SEEK REPEAL OF ADMISSION TAX LAWS

### CONGRESS REPORTED FAVORABLE

WASHINGTON, D. C., Sept. 15.—Countrywide organization of motion picture theatre owners and patrons has, through its representatives, succeeded in placing before Congress a petition and request for the repeal of the tax on admissions to motion picture theatres. The organization numbers about 1,000,000, although it is only a tentative association banded together for the time being in seeking to do something that will be for the general good and welfare of the country at large.

The petition is the result of a campaign waged by the Committee of Legislation and Taxation of the Motion Picture Exhibitors of America, under the leadership of Louis A. Blumenthal, who has organized an extensive system of state secretaries, who have been lining up public sentiment back of the movement. The result of his work is that many members of both branches of the national legislature are in favor of the repeal of the tax on admissions.

Exhibitors to-day have to pay a double taxation, aside from the one they must pay the Federal Government, as part of the war taxation measure. They have to pay film rentals and deposits for the safe return of films, a state license tax, sent taxes, and in many states, several minor taxations are made by local statutes. The recent organization and unionization of all motion picture theatre employees has resulted in increased expenditures for maintenance, and as a natural result, the price of admission has been forced up gradually. At the same time, the war taxation has been increased, with the result that patronage has suffered. The appeal for the repeal of the law followed.

It is unknown what action Congress will take in the matter, but the petitioners are hopeful that the measure will meet with universal approval. At present it has met with the approval of a large number in each house. The repeal law is being sponsored by Congressman Rodenberg, of Illinois.

Not only are exhibitors and the public back of the movement, but producers, owners, and exchange men all over the country are also supporting the efforts of the organization to effect the repeal of the law.

### MOVIE CLUB TO RAISE FUNDS

With the purpose of raising funds for the erection of a club house in the central section of Brooklyn, the Movie Social Club, Inc., of Kings County, will hold a ball at the Brownsville Labor Lyceum, Brooklyn, on Sunday evening, November 2. The members of this club are, for the most part, connected with theatrical enterprises in some capacity. Those on the ball committee are J. S. Winick, S. Kaplan, M. Warshawer, M. Heller, M. Silverman, L. Taffelstein and M. Landy. The grand march will be led by Rose Tapley, recently with Vitagraph.

### GRIFFITH LEASES SITE

D. W. Griffith has leased for a number of years the estate of the late Henry M. Flagler and will turn it into a motion picture studio, with executive offices on the property. The estate, twenty-eight acres in extent, is situated in the O'reinta Point section of Mamaroneck, and is now the property of Elmer E. Smathers, from whom Griffith leased it. Alterations amounting to about \$1,000,000 will be made before it is ready for occupancy as a picture studio.

## FILM FLASHES

Owen Moore's first Selznick will be "Picadilly Jim."

"Arizona Cat Claw" will soon be released by World.

Gertrude Clair, has been engaged for "The Life Test."

Jay Morely will support Antonia Moreno in his serial.

Frank Keenan has started work on "The Life Test."

Alice Joyce has completed "The Winchester Woman."

Wesley Ruggles has completed his three weeks' vacation.

Alice Joyce has started work on her next Vitagraph feature.

Norma Talmadge's next Select will be "By Right of Conquest."

Chester Bennett has been appointed a director for Universal.

Mona Darkfeather is coming back to films to make one-reelers.

"Loot" has been completed as a six-reel feature by Universal.

"The Westerners" is featured at the Brooklyn Strand this week.

Mary MacLaren has started work on "No Experience Required."

May Murrillo has been added to the Norma Talmadge scenario staff.

Edwin L. Hollywood has been added to Universal's staff directors.

Corrine Griffiths and her company are working on "The Climbers."

Maurice Tourneur will screen "Treasure Island" for Paramount-Artcraft.

Frank Keenan's "The False Code" will be released by Pathe on Sept. 21.

Montgomery and Rock have gone to Balboa Beach to make a new comedy.

Constance Talmadge is completing her second First National, "The Bachelor."

Antonio Moreno returned this week to the West Coast after a visit to New York.

Alan Crossland has been signed on a long term contract for Selznick Pictures.

Wallace McDonald has been engaged for the juvenile role in "The Life Test."

The third of the Judge Brown series for World pictures, is "Gum Drops and Overalls."

Chester Bennett has been appointed a director at the Vitagraph West Coast studios.

Elsie Janis' production, "Everybody's Sweetheart," has been re-titled, "A Regular Girl."

Emily Stevens is working on "The Sacred Flame" for the new Schomer-Ross Producing Company.

William Parke is now directing for Goldwyn, working on a picture with Pauline Frederick.

Walter McGrall has been engaged to support Elaine Hammerstein in "The Country Cousin."

Pauline Curley will be seen in a dual role in supporting Antonio Moreno in his Universal serial.

"Broken Blossoms," the D. W. Griffith's feature, will be released through the United Artists Corporation.

Myron Selznick has purchased the motion picture rights to "The Girl From Out Yonder" to be used for Olive Thomas.

**FAN SAN**  
(This is not a Face Powder)



## "ADAM AND EVA" BEST COMEDY SHOW OPENED THIS YEAR

"ADAM AND EVA"—A comedy of American home life, in three acts, by Guy Bolton and George Middleton. Presented by F. Ray Comstock and Morris Gest at the Longacre Theatre, Saturday night, September 13th, 1919.

**CAST**  
James King.....Berton Churchill  
Corinthia.....Miss Jean Shelby  
Clint DeWitt.....Reginald Mason  
Julie DeWitt.....Miss Roberta Arnold  
Eva King.....Miss Ruth Shepley  
Aunt Abby Rucker.....Miss Adelaide Prince  
Dr. Jack Delamater.....Richard Sterling  
Uncle Horace Pilgrim.....Ferdinand Gottschalk  
Adam Smith.....Otto Kruger  
Lord Andrew Gordon.....Courtney Foote

When most of the plays of the present season have come and gone and late Spring tells the story of what ones have succeeded by a glance at the names of those that still remain, "Adam and Eva" will most likely still be twinkling in electric lights over the entrance of the Longacre Theatre and the press agent will be bragging about its two hundred and umptieth consecutive performance. For Guy Bolton and George Middleton have provided a comedy that runs merrily along with a freshness and charm that playwrights so often seek but so seldom achieve.

The producers, Comstock and Gest, have also done their share, for, in the selection of a capable cast they have shown remarkable shrewdness. And, in the staging, nothing has been left undone.

A business man who knows how to make money but who is grossly incompetent when it comes to managing his family, furnishes the basis for the plot of "Adam and Eva." His life seems to be just one mass of bills and expenses. In fact, the byword of the household seems to be "C. O. D.," which, in this case, stands for "Call on Dad." But all the members of the family and the numerous hangers-on are forced to seek employment following a false report of dad's failure in business.

The comedy is not a preaching, but yet it is not without a moral, for it demonstrates that idleness will never lead toward true happiness, while honest toil, as well as being a duty, becomes also a pleasure.

The play is not a "noisy" one. The laughs are not forced from stagey situations nor from exaggerated characterizations, but come naturally from the well-written lines and the characters drawn, who are all real people that you and I probably know in everyday life.

To whom first honors belong is not easy to decide. Berton Churchill, as the father, fits the part like a glove, but the audience doesn't get enough of him, as he does not appear in the second act. Otto Kruger, who takes the role of Adam Smith, who faked the ruin of dad, was brilliant in the part, and Ruth Shepley, as Eva, was more than pleasing. Ferdinand Gottschalk once more gave proof of his high abilities, and, if he were working on a "laugh rate,"—that is, one dollar per laugh, he would be receiving the highest salary on Broadway. The cast contains no such thing as a weak member.

## "CIVILIAN CLOTHES" LOOKS LIKE A HIT FOR MOROSCO

"CIVILIAN CLOTHES"—A comedy in three acts and four scenes by Thompson Buchanan. Produced by Oliver Morosco, Friday evening, September 12, at the Morosco Theatre.

**CAST**  
Billy Arkwright.....Glen Anders  
Nora.....Millie Butterfield  
General McInerney.....Edward Mackay  
Jack Rutherford.....Arthur Albertson  
Florence Lanham.....Olive Tell  
Mrs. Lanham.....Isabel Irving  
Elizabeth.....Grace Kaber  
Sam McGinnis.....Thurston Hall  
Mrs. Margaret Smythe.....Marion Vantine  
Belle Henderson.....Besale Eytan  
Zack Hart.....William Holden  
Mr. Lanham.....Frank Sylvester  
McGinnis, Sr.....James K. Applebee  
Bell Hop.....Edward Colebrook  
Maid at Hotel.....Mary Melrose

Clothes do make the man sometimes for the woman. This is the theme of Thompson Buchanan's latest play, "Civilian Clothes." Buchanan, who was a battery commander in the American Expeditionary Forces, has woven a three-act comedy about the homecoming of a member of that organization, setting for him some of the pangs of demobilization experienced by a khaki clad Apollo, who, shorn of his uniform and decorations, loses his romantic glamor and becomes just a man.

Sam McGinnis, a civil engineer, son of a shoemaker, works his way to a captaincy in the A. E. F. by sheer force of mind and fists. In that rank he is decorated with the D. S. C. for bravery, and secretly marries Florence Lanham, a daughter of a wealthy Southern family, who is doing war work at the front and who is captivated by the grandly heroic way he boxes her ears for disobeying orders.

When McGinnis returns to America, at the close of the war, and at the opening of the play, he finds the girl he married in her home surroundings at Louisville; a snob of the deepest dye. She is ready to throw him over because she doesn't like his family and, above all, his clothes, especially his army boots.

The ex-captain, however, coolly announces that he will win her yet, by learning to be one of her class from those social patterns of the time, the servants. So, keeping his identity a secret from the family, he obtains the position of butler in her father's house. Here his chief diversion is to gain cheap revenge against her Southern suitors.

Finally, driven to distraction, the snobbish young woman threatens to elope with one of the suitors. Promptly the butler makes love to another woman.

Further entanglements ensue before the wayward wife finally comes to acknowledge her wilfulness in a bedroom in a New Orleans hotel, though in this instance the bedroom scene is eminently proper and mercifully brief. Ultimately, of course, McGinnis makes good as a civil engineer, cures his wife's snobbishness and they reunite.

The acting is attuned to the character of the play. Thurston Hall, as Sam McGinnis, the homespun hero, was particularly successful. Another performance, almost as effective and perhaps shrewder, was that of Marion Valentine as a scheming widow. Olive Tell was beautiful to look at and acted, at times, well enough to make the audience forget the fact. Frank Sylvester, William Holden and Jack Rutherford were also effective.

The piece looks like a hit at this time.

## "SCANDAL" SHOULD REPEAT CHICAGO SUCCESS ON B'WAY

"SCANDAL"—A comedy in three acts by Cosmo Hamilton. Produced by Walter Haast, Friday evening, September 12, at the Thirty-ninth Street Theatre.

**CAST**  
Pelham Franklin.....Charles Cherry  
Malcolm Fraser.....William David  
Sutherland York.....Malcolm Fassett  
Major Barnett Thatcher.....Robert Ayrton  
Pewsey.....Leonard Wood  
Sarah.....Margaret Collinge  
Mrs. Henry Vanderyke.....Alice Putnam  
Miss Honoria Vanderyke.....Isabel O'Madigan  
Mrs. Brown.....Mary Cecil  
Regina Waterhouse.....Marjorie Hast  
Helene.....Doris Duane  
Beatrix Vanderyke.....Francine Larrimore

"Scandal," from the magazine story of Cosmo Hamilton, which opened its New York engagement at the Thirty-ninth Street Theatre Friday night, with Francine Larrimore and Charles Cherry in the chief roles, is preceded by successful runs in London and Chicago. It is a comedy that sometimes has the amusement of a farce and sometimes the intensity of a drama. It is on the same order as, and has precisely the same appeal, as the sex fiction which a certain class of magazines have indulged in so heavily for several years past. In all, it is a combination of sex stuff and the glitter of "high society."

"Scandal" concerns the episode of a high spirited young woman whose whim is to trifle with the passions of a young artist, a notorious rake. His name is coupled with hers in a scurrilous paragraph of a society sheet and, to confound the gossips, she visits him in his rooms late at night. Here she is accidentally met by two men, old friends, who urge discretion upon her.

Her family then learns of her escapade, and when she is finally hunted down by her furious and disapproving parents, she extricates

herself from her predicament by boldly announcing that she is married to the young artist. After being placed in this compromising position, he feels that, as a gentleman, he is bound to bow and submit to her lie, but, to punish her, he means to carry out the prerogatives of his situation.

It finally develops that, in their bedroom that night, he forces her, against her sneers, rage and threats, to submit in complete humility to his will. Whereupon he leaves the room, with the observation that nothing in the world can persuade him to come near her again. At last, as the comedy draws to a close, the two characters are finally reconciled and, with a deferred marriage in sight, "Scandal" ends.

The play has been cast with a shrewd eye for its values. The man and the woman are played by Charles Cherry and Francine Larrimore, the former masterfully masculine, the latter petulantly feminine. The remainder of the cast is thorough and very capable.

## GRACE GEORGE SCORES IN NEW PLAY—LITTLE TO IT OTHERWISE

"SHE WOULD AND SHE DID"—A three-act comedy of small town life by Mark Reed. Produced by William A. Brady, Thursday evening, September 11, at the Vanderbilt Theatre.

**CAST**  
Frances Nesmith.....Grace George  
Mrs. Nesmith.....Isabel West  
Pearl.....Esther Howard  
Elsie Goward.....Cora Witherspoon  
Frank Goward.....John Cronwell  
Charlie Vincent.....Edward Arnold  
Bess Trull.....May Collins  
Wallie Byrnes.....John Adair, Jr.  
Dr. Coburn.....Fletcher Harvey  
Fisher Brigham.....George MacQuarrie  
Worthen Bennett.....John Stokes  
Harley Hunt.....Lemist Esler  
Major Wilson.....Ned Burton  
Herbert.....Arthur Keith

After a year's absence from the stage, Grace George has made her reappearance in a new light comedy, the first produced play of a new playwright. "She Would and She Did" is the initial work of Mark Reed, one of the Harvard school. It is what might be called a very small town comedy, filled with very small time people, with nothing more to think of than the injury to their beloved golf links.

The play is all about a tremendous fuss over the suspension of Miss Francis Nesmith (Miss George) from a golf club, because she hacked three divots out of one of the greens with her mashie, just after Dr. Coburn (Fletcher Harvey), as chairman of the greens committee, had everything in readiness for the Labor Day tournament.

Whereupon, Miss Nesmith turns the town upside down in her campaign for reinstatement. She invades the church, agitates the bar, messes up politics and unleashes scandal. She flirts, cajoles, threatens and plots. She woos one man with glances, and another with liquor. She begs, bribes and lies. She is determined to get back, and she did.

Her betrothed (George MacQuarrie), tries to assume an attitude of neutrality and refused to vote for or against her. He even refused to sign the petition for her reinstatement. But she was still determined to get back. So she fought the mere men among her enemies with their own weapons, and routed them.

There is such a fuss going on upon the stage that it seems almost as if one had stumbled upon a little private war in some private club, of great import to the members, but of little interest to the outside world. The author has displayed a certain caustic satire, which will, no doubt, delight all members of golf, country or any other clubs to which women belong.

Throughout the entire play Miss George's acting was a praiseworthy characterization. She gave a capital picture of the small town vixen with the talent for rubbing people up the wrong way, and the gift of setting them all agog. None of the other characters seemed to be more than theatrical contrivances.

## MADRID STAGE FOLK FORM UNION

HAVANA, Cuba, Sept. 5.—Theatrical circles here received word tonight from Madrid, that, following the example set by actors and actresses in New York, chorus girls and boys and musicians of the Spanish capital have organized a labor union. It is expected they will soon present demands for more favorable contracts.

## TO REVIVE G. & S. OPERAS

LONDON, Eng., Sept. 6.—Rupert Carte has decided on the date for the opening of his season of Gilbert and Sullivan operas as September 29, at the Princess Theatre, by arrangement with Gilbert Miller.

## DEATHS

KATE TYDALL, who became famous for her impersonation of "Wally" in "Two Little Vagabonds," died last week in London, England. She was the widow of Albert Gilmer who died about two years ago.

W. LOUIS BRADFIELD died last week at Brighton, England, aged fifty-three. For many years he had been famous as a light and operatic comedian and made his professional debut thirty-three years ago in Nottingham. His first West End appearance was as the captain in "In Town." He also played the light comedy lead in "Flora-dora" and many other such plays. Death was sudden and due to heart failure.

CHARLES R. CURTIS died last Saturday at the home of his sister, Mrs. Leonard Sykes, in Dover, Ohio. Curtis, whose home is in Rochester, was appearing with the Bryant Stock Company in West Virginia, and was taken suddenly ill. He decided to go to his sister's home and, when he arrived, was taken to the Union Hospital, where he collapsed. Death was due to typhoid fever. He was twenty-three years of age and well known as a stock actor.

AMY LYCETT, well known to the past generation as a serio-dancer, died last week at "Brinsworth," the home for actors maintained at Twickenham, England, by the V. A. B. F. & L., at the age of seventy. She was in perfect health till a few weeks ago when she developed consumption, and died before arrangements for her removal to a sanatorium could be completed. She was admitted to the institution in 1911.

M. G. MITCHELL, the playwright, died last week in Paris. He had a country home in one of the suburbs of that city.

CHARLES FIGG, character man with the "Burlesque Wonder Show," died recently in a hospital in Pittsburgh. Death was caused by an operation on a carbuncle, which had been performed that day. Figg was first taken sick while playing the Palace Theatre, Baltimore. He was well known in both burlesque and vaudeville.

JAMES BEVINS died last week at the Staten Island Hospital after an illness of nearly a year. He was sixty-three years old and went into the Actors' Fund Home two years ago, where he was a guest until removed to the hospital.

## IN MEMORY

of my Beloved Husband and Pal

**RICHARD E. PATTON**

Passed Away Sept. 9, 1919

**HOPE R. PATTON**

PROF. FRED MACART, noted animal trainer, circus performer, and vaudeville artist, after a lingering illness of about two years, died at his home, 5532 Santa Monica Boulevard, (Hollywood), Los Angeles, last week, at sixty-nine years of age. He leaves a widow, Madam Josephine Macart, to whom he had been married more than forty years. Prof. Macart was a descendant of one of the oldest families in the show business, his mother, Madam Marie Macart, being a Ginnett, of the famous Ginnett Family; and, at the time of his birth, they owned the largest circus in England. He was born in Yarmouth, England, and entered the show business at the age of four years, appearing in the Cinderella Panto, at Astley's Circus, London. From his four year old start, he became a well known circus performer, travelling, in 1870, with the Old Dan Rice show from 1876 to 1878, and later with the original Howe's London Circus, at that time being known as one of the Three Livingston Bros. He played three seasons respectively with the Orrin Brothers in Cuba, John B. Doris, W. W. Cole, Sells Brothers and many others. His last season under the white tops was with Barnum & Bailey in 1887 and 1888 in England. Finding circus life a bit too strenuous he later followed the vaudeville business until he sold his animals in Germany and returned to Chicago where he remained until poor health forced him to the Coast. In Los Angeles, where he played a few desultory engagements, his last being at Morosco's, where he presented his dog "Brownie" in the play, "Young America," week of June 30th, 1918.

## BURLESQUE "CHU CHIN CHOW"

LONDON, Eng., Sept. 14.—The London "Follies" were revived last week by Ernest C. Rollis, when he presented a series of travesty sketches, including a burlesque on "Chu Chin Chow," showing the millionth performance of the play, with all the parties to its production and presentation old and decrepit.

## CANADIAN GOVT USING FILMS

TORONTO, Can., Sept. 12.—The Ontario Provincial Government has resorted to the use of films in popularizing the province as a business and amusement center.

**FAN SAN**

(This is not a Face Powder)



# THE NEW YORK CLIPPER

E. F. ALBEE  
President

J. J. MURDOCK  
General Manager

F. F. PROCTOR  
Vice-President

## B. F. Keith Vaudeville Exchange

(Agency)

(Palace Theatre Building, New York)

B. F. KEITH

EDWARD F. ALBEE

A. PAUL KEITH

F. F. PROCTOR—FOUNDERS

Artists Can Book Direct by Addressing S. K. Hodgdon

## WILLIAM FOX CIRCUIT OF THEATRES

WILLIAM FOX, President

Executive Offices, 130 West 46th St., New York

JACK W. LOEB

General Booking Manager

EDGAR ALLEN

Manager

Personal Interviews with artists from 12 to 6, or by appointment

## Attention Vaudeville Acts

### John Quigley Theatrical Agency, Inc.

New England's leading Independent Agency. Vaudeville and outdoor attractions desired for Summer. Short jumps. 184 Boylston St., Boston, Mass.

## INSURE YOUR MATERIAL AGAINST THEFT REGISTER YOUR ACT

### SEND IN YOUR MATERIAL

THIS COUPON will be numbered and attached and a certificate will be returned to you as an acknowledgment, and for future reference. The contribution should be signed plainly by the person or firm sending the same, and should be endorsed by the stage manager of the show or of the house where the act is being used or other witnesses. Further acknowledgment will be made by the names and numbers being published.

Address your contributions to

The Registry Bureau

NEW YORK CLIPPER, 1604 Broadway, New York

Date.....

### NEW YORK CLIPPER REGISTRY BUREAU

Enclosed please find copy of my.....

entitled.....

for Registration.

NAME.....

ADDRESS.....

### CERTIFICATES ISSUED

|                                     |                                    |
|-------------------------------------|------------------------------------|
| 1347—Salzman & Morris.....Act       | 1357—A. Eubanks.....Act            |
| 1348—Rosa Forreggosa.....Act        | 1358—Sydney B. Chase.....Drama     |
| 1349—Florence A. Brennan.....Songs  | 1359—Marie Hart.....Act            |
| 1350—Frank Pepe.....Song Lyrics     | 1360—Frank Gould.....Material      |
| 1351—Bernard A. Grossman.....Lyrics | 1361—W. H. Cooke.....Material      |
| 1352—Frederick Wallace.....Scenario | 1362—Harvey Denton.....Gag and Act |
| 1353—Bernhard Lohmuller.....Novelty | 1363—Richard Hamlin.....Acts       |
| 1354—Lewis & Green.....Titles       | 1364—David Greenberg.....Ballad    |
| 1355—H. P. Young.....Title          | 1365—Lieut. Harry Berry.....Title  |
| 1356—W. Earthman Farrell.....Lyric  | 1366—Walter E. Peters.....Songs    |
|                                     | 1367—Charles L. Mollis.....Book    |

## PAPER HATS

For Gowns, Parasols, Dancing, etc., 25c. up. Catalog free.  
GUS KLIPPERT, 46 Cooper Sq., N. Y.

## WIGS WORTH HILE

Toupees Make-Up

Send for Price List

G. SHINDHELM

100 W. 46th St. New York

## CLIPPER BUSINESS INDEX

Advertisements not exceeding one line in length will be published, properly classified, in this index, at the rate of \$10 for one year (\$2 issues). A copy of The New York Clipper will be sent free to each advertiser while the advertisement is running.

### LAWYERS.

Joseph A. O'Brien, 1402 Broadway, New York City.

Edward Doyle, Attorney, 421 Merchants Bank Bldg., Indianapolis, Ind.

James S. Kleinman, Equitable Bldg., 120 B'way, New York City.

F. L. Boyd, 17 No. La Salle St., Chicago.

### MUSICAL GLASSES.

A. Braunneiss, 1012 Napier Ave., Richmond Hill, N. Y.

### SCENERY.

SCHELL'S SCENIC STUDIO  
581-583 South High St., Columbus, O.

### SCENERY FOR HIRE AND SALE.

Amelia Grain, 819 Spring Garden St., Philadelphia, Pa.

### SONG BOOKS.

Wm. W. Delaney, 117 Park Row, New York.

### TENTS.

J. C. Goss Co., 10 Atwater St., Detroit, Mich.

### THEATRICAL GOODS.

Boston Regalia Co., 387 Washington St., Boston, Mass.

### THEATRICAL HARDWARE.

A. W. Gerstner Co., 634 8th Ave. (41st St.), N. Y.

### VENTRILOQUIST FIGURES.

Ben Hobson, 271 West 150th St., New York City.

### VIOLINS AND SUPPLIES.

August Gemunder & Sons, 141 W. 42nd St., N. Y.

## TAYLOR TRUNKS

Send for Catalog

C. A. Taylor Trunk Works

28 E. RANDOLPH ST. CHICAGO

210 W. 44 ST. NEW YORK, N. Y.

## SCENERY

Diamond Dye, Oil or Water Colors

SCHELL SCENIC STUDIO, COLUMBUS, O.

## Wardrobe Prop Trunks, \$5.00

Big Bargain. Have been used. Also a few Second Hand Innovation and Fibre Wardrobe Trunks, \$10 and \$15. A few extra large Property Trunks. Also old Taylor Trunks and Bal Trunks.

Parlor Floor, 28 W. 31st St., New York City

### HERALDS

|  |         |
|--|---------|
| 5,000 8x12 Heralds, 4 pp., each page 6x9.....              | \$12.65 |
| 10,000 8x12 Heralds, 4 pp., each page 6x9.....             | 20.90   |
| 5,000 10 1/2 x 14 Heralds, 4 pp., each page 7x10 1/2.....  | 13.75   |
| 10,000 10 1/2 x 14 Heralds, 4 pp., each page 7x10 1/2..... | 22.00   |
| 5,000 12x18 Heralds, 4 pp., each page 9x12.....            | 16.50   |
| 10,000 12x18 Heralds, 4 pp., each page 9x12.....           | 27.50   |
| 5,000 14x21 Heralds, 4 pp., each page 10 1/2 x 14.....     | 19.25   |
| 10,000 14x21 Heralds, 4 pp., each page 10 1/2 x 14.....    | 33.00   |
| 5,000 8x24 Heralds, two sides.....                         | 13.20   |
| 10,000 8x24 Heralds, two sides.....                        | 21.45   |
| 5,000 7x21 Heralds, two sides.....                         | 13.75   |
| 10,000 7x21 Heralds, two sides.....                        | 22.00   |
| 5,000 9x24 Heralds, two sides.....                         | 16.50   |
| 10,000 9x24 Heralds, two sides.....                        | 27.50   |
| 5,000 10 1/2 x 28 Heralds, two sides.....                  | 19.25   |
| 10,000 10 1/2 x 28 Heralds, two sides.....                 | 33.00   |

The above prices for Heralds contemplate setting the forms to your order from your own copy and cuts, thus giving you a Herald that "fits" your attraction, at a price you would have to pay for a "stock" Herald. They are printed in black ink on assorted poster paper or white print. Union label on all printing. Terms: Cash with order. Prices subject to change without notice. GAZETTE SHOW PRINTING COMPANY (Member U. T. of A.), Matteson, Illinois, U. S. A.

## Just Completed

The Lyrics and Music for several shows and are again ready to accept orders for original songs, arranging and writing. HUGH W. SCHUBERT, Musical Director, Hurlig & Samson, 125th St. Theatre, N. Y.; or 489 State St., Brooklyn.

## A. FURMAN

Theatrical Costumer for the Best

Nothing too big nor too small. Vaudeville—Revue—Burlesque. Everyone furnished. Salesroom—1000 Broadway, Rector Building, Room 404, New York.

## BAL'S DREADNAUGHT

A GOOD TRUNK AT  
A VERY LOW PRICE.

## BAL'S XX

OUR STANDARD TRUNK  
FULLY GUARANTEED.

## BAL'S STAR

OUR TRUNK DE LUXE

## TRUNKS

WILLIAM BAL COMPANY

145 West 45th St.

or

4 West 22nd St.

NEW YORK CITY

## TIGHTS

Silk Opera Hose and  
Stockings

Are Our Specialties

QUALITY THE BEST AND PRICES THE  
LOWEST.

Gold and Silver Brocades, Theatrical  
Jewelry, Spangles, Etc. Gold and Silver  
Trimmings. Wigs, Beards and all  
Goods Theatrical. Samples upon request.

J. J. WYLE & BROS., Inc.

(Successors to Siegman and Weil)

15-20 E. 27th St.

New York

## MONEY WRITING SONGS

A successful music composer and publisher writes a book explaining how to make money publishing songs. Contains—Correcting your Faults, Writing a Melody, Directing the Ambitious Young Composer, Placing your songs before the Public. Lists over 500 Music Dealers—300 Band and Orchestra Dealers. You need this book, only one of its kind on the market. Only \$1.00 Postpaid. Money back if you say so. Union Music Company, 315 East Fifth St., Cincinnati, Ohio.

## I. MILLER SHOES

THE LARGEST THEATRICAL SHOE  
MANUFACTURERS IN THE WORLD

WE FIT ENTIRE COMPANIES  
OF ANY SIZE  
ALSO INDIVIDUAL ORDERS

WE FILL EVERY STAGE REQUIREMENT

NEW YORK

1554 BROADWAY AT 46th ST.

CHICAGO

STATE & MONROE STS.

## PLAYS

VAUDEVILLE ACTS, ETC.  
N. Y. PLAY BUREAU, 2063  
Decatur Ave., New York City.  
Stamp for catalog.

## LARGEST THEATRICAL TRANSFER IN N. Y.

Telephone—(2948) Chelsea  
(2964)

Pierce-Arrow Trucks

JOSEPH F. REILLY

Office, 437 to 443 W. 31st Street

NEW YORK

S. HEFFERNAN, Genl. Mgr.

## WIGS

Human Hair, brand new, Irish,  
Dutch, Jew, \$1 each. Scotch  
or Men's Dress Wig, \$1.50, \$1.75.  
Negro Wigs, 35c., 50c., 75c.  
Tights, \$1.15. Paper Hats, Wigs,  
etc. 35c., from \$3.50. Catalogue  
Free.

G. KLIPPERT, MFR., 46 Cooper Sq., New York



## "ADAM AND EVA" BEST COMEDY SHOW OPENED THIS YEAR

"ADAM AND EVA"—A comedy of American home life, in three acts, by Guy Bolton and George Middleton. Presented by F. Ray Comstock and Morris Gest at the Longacre Theatre, Saturday night, September 13th, 1919.

CAST  
James King.....Berton Churchill  
Corinthia.....Miss Jean Shelby  
Clinton DeWitt.....Reginald Mason  
Julie DeWitt.....Miss Roberta Arnold  
Eva King.....Miss Ruth Shepley  
Aunt Abby Rucker.....Miss Adelaide Prince  
Dr. Jack Delamater.....Richard Sterling  
Uncle Horace Pilgrim.....Ferdinand Gottschalk  
Adam Smith.....Otto Kruger  
Lord Andrew Gordon.....Courtney Foote

When most of the plays of the present season have come and gone and late Spring tells the story of what ones have succeeded by a glance at the names of those that still remain, "Adam and Eva" will most likely still be twinkling in electric lights over the entrance of the Longacre Theatre and the press agent will be bragging about its two hundred and umptieth consecutive performance. For Guy Bolton and George Middleton have provided a comedy that runs merrily along with a freshness and charm that playwrights so often seek but so seldom achieve.

The producers, Comstock and Gest, have also done their share, for, in the selection of a capable cast they have shown remarkable shrewdness. And, in the staging, nothing has been left undone.

A business man who knows how to make money but who is grossly incompetent when it comes to managing his family, furnishes the basis for the plot of "Adam and Eva." His life seems to be just one mass of bills and expenses. In fact, the byword of the household seems to be "C. O. D.," which, in this case, stands for "Call on Dad." But all the members of the family and the numerous hangers-on are forced to seek employment following a false report of dad's failure in business.

The comedy is not a preachment, but yet it is not without a moral, for it demonstrates that idleness will never lead toward true happiness, while honest toil, as well as being a duty, becomes also a pleasure.

The play is not a "noisy" one. The laughs are not forced from stagey situations nor from exaggerated characterizations, but come naturally from the well-written lines and the characters drawn, who are all real people that you and I probably know in everyday life.

To whom first honors belong is not easy to decide. Berton Churchill, as the father, fits the part like a glove, but the audience doesn't get enough of him, as he does not appear in the second act. Otto Kruger, who takes the role of Adam Smith, who faked the ruin of dad, was brilliant in the part, and Ruth Shepley, as Eva, was more than pleasing. Ferdinand Gottschalk once more gave proof of his high abilities, and, if he were working on a "laugh rate,"—that is, one dollar per laugh, he would be receiving the highest salary on Broadway. The cast contains no such thing as a weak member.

## "CIVILIAN CLOTHES" LOOKS LIKE A HIT FOR MOROSCO

"CIVILIAN CLOTHES"—A comedy in three acts and four scenes by Thompson Buchanan. Produced by Oliver Morosco, Friday evening, September 12, at the Morosco Theatre.

CAST  
Billy Arkwright.....Glen Anders  
Nora.....Millie Butterfield  
General McInerney.....Edward Mackay  
Jack Rutherford.....Arthur Albertson  
Florence Lanham.....Olive Tell  
Mrs. Lanham.....Isabel Irving  
Elizabeth.....Grace Kaber  
Sam McGinnis.....Thurston Hall  
Mrs. Margaret Smythe.....Marion Vantine  
Belle Henderson.....Bessie Eytan  
Zack Hart.....William Holden  
Mr. Lanham.....Frank Sylvester  
McGinnis, Sr.....James K. Applebee  
Bell Hop.....Edward Colebrooke  
Maid at Hotel.....Mary Melrose

Clothes do make the man sometimes for the woman. This is the theme of Thompson Buchanan's latest play, "Civilian Clothes." Buchanan, who was a battery commander in the American Expeditionary Forces, has woven a three-act comedy about the homecoming of a member of that organization, setting forth some of the pangs of demobilization experienced by a khaki clad Apollo, who, shorn of his uniform and decorations, loses his romantic glamor and becomes just a man.

Sam McGinnis, a civil engineer, son of a shoemaker, works his way to a captaincy in the A. E. F. by sheer force of mind and fists. In that rank he is decorated with the D. S. C. for bravery, and secretly marries Florence Lanham, a daughter of a wealthy Southern family, who is doing war work at the front and who is captivated by the grandly heroic way he boxes her ears for disobeying orders.

When McGinnis returns to America, at the close of the war, and at the opening of the play, he finds the girl he married in her home surroundings at Louisville; a snob of the deepest dye. She is ready to throw him over because she doesn't like his family and, above all, his clothes, especially his army boots.

The ex-captain, however, coolly announces that he will win her yet, by learning to be one of her class from those social patterns of the time, the servants. So, keeping his identity a secret from the family, he obtains the position of butler in her father's house. Here his chief diversion is to gain cheap revenge against her Southern suitors.

Finally, driven to distraction, the snobbish young woman threatens to elope with one of the suitors. Promptly the butler makes love to another woman.

Further entanglements ensue before the wayward wife finally comes to acknowledge her wilfulness in a bedroom in a New Orleans hotel, though in this instance the bedroom scene is eminently proper and mercifully brief. Ultimately, of course, McGinnis makes good as a civil engineer, cures his wife's snobbishness and they reunite.

The acting is attuned to the character of the play. Thurston Hall, as Sam McGinnis, the homespun hero, was particularly successful. Another performance, almost as effective and perhaps shrewder, was that of Marion Valentine as a scheming widow. Olive Tell was beautiful to look at and acted, at times, well enough to make the audience forget the fact. Frank Sylvester, William Holden and Jack Rutherford were also effective.

The piece looks like a hit at this time.

## "SCANDAL" SHOULD REPEAT CHICAGO SUCCESS ON B'WAY

"SCANDAL"—A comedy in three acts by Cosmo Hamilton. Produced by Walter Hast, Friday evening, September 12, at the Thirty-ninth Street Theatre.

CAST  
Pelham Franklin.....Charles Cherry  
Malcolm Fraser.....William David  
Sutherland York.....Malcolm Fassett  
Major Barnett Thatcher.....Robert Ayerton  
Fawcett.....Leonard Wood  
Sarah.....Margaret Collinge  
Mrs. Henry Vanderyke.....Alice Putnam  
Miss Honoria Vanderyke.....Isabel O'Madigan  
Mrs. Brown.....Mary Cecil  
Regina Waterhouse.....Marjorie Hast  
Helene.....Doris Duane  
Beatrice Vanderyke.....Francine Larrimore

"Scandal," from the magazine story of Cosmo Hamilton, which opened its New York engagement at the Thirty-ninth Street Theatre Friday night, with Francine Larrimore and Charles Cherry in the chief roles, is preceded by successful runs in London and Chicago. It is a comedy that sometimes has the amusement of a farce and sometimes the intensity of a drama. It is on the same order as, and has precisely the same appeal, as the sex fiction which a certain class of magazines have indulged in so heavily for several years past. In all, it is a combination of sex stuff and the glitter of "high society."

"Scandal" concerns the episode of a high spirited young woman whose whim is to trifle with the passions of a young artist, a notorious rake. His name is coupled with hers in a scurrilous paragraph of a society sheet and, to confound the gossips, she visits him in his rooms late at night. Here she is accidentally met by two men, old friends, who urge discretion upon her.

Her family then learns of her escapade, and when she is finally hunted down by her furious and disapproving parents, she extricates

herself from her predicament by boldly announcing that she is married to the young artist. After being placed in this compromising position, he feels that, as a gentleman, he is bound to bow and submit to her lie, but, to punish her, he means to carry out the prerogatives of his situation.

It finally develops that, in their bedroom that night, he forces her, against her sneers, rage and threats, to submit in complete humility to his will. Whereupon he leaves the room, with the observation that nothing in the world can persuade him to come near her again. At last, as the comedy draws to a close, the two characters are finally reconciled and, with a deferred marriage in sight, "Scandal" ends.

The play has been cast with a shrewd eye for its values. The man and the woman are played by Charles Cherry and Francine Larrimore, the former masterfully masculine, the latter petulantly feminine. The remainder of the cast is thorough and very capable.

## GRACE GEORGE SCORES IN NEW PLAY—LITTLE TO IT OTHERWISE

"SHE WOULD AND SHE DID"—A three-act comedy of small town life by Mark Reed. Produced by William A. Brady, Thursday evening, September 11, at the Vanderbilt Theatre.

CAST  
Frances Nesmith.....Grace George  
Mrs. Nesmith.....Isabel West  
Pearl.....Esther Howard  
Elsie Goward.....Cora Witherspoon  
Frank Goward.....John Cromwell  
Charlie Vincent.....Edward Arnold  
Bess Trull.....May Collins  
Wallie Byrnes.....John Adair, Jr.  
Dr. Coburn.....Fletcher Harvey  
Fisher Brigham.....George MacQuarrie  
Worthen Bennett.....John Stokes  
Harley Hunt.....Lemist Eiler  
Major Wilson.....Ned Burton  
Herbert.....Arthur Keith

After a year's absence from the stage, Grace George has made her reappearance in a new light comedy, the first produced play of a new playwright. "She Would and She Did" is the initial work of Mark Reed, one of the Harvard school. It is what might be called a very small town comedy, filled with very small time people, with nothing more to think of than the injury to their beloved golf links.

The play is all about a tremendous fuss over the suspension of Miss Francis Nesmith (Miss George) from a golf club, because she hacked three divots out of one of the greens with her mashie, just after Dr. Coburn (Fletcher Harvey), as chairman of the greens committee, had everything in readiness for the Labor Day tournament.

Whereupon, Miss Nesmith turns the town upside down in her campaign for reinstatement. She invades the church, agitates the bar, messes up politics and unleashes scandal. She flirts, cajoles, threatens and plots. She woos one man with glances, and another with liquor. She begs, bribes and lies. She is determined to get back, and she did.

Her betrothed (George MacQuarrie), tries to assume an attitude of neutrality and refused to vote for or against her. He even refused to sign the petition for her reinstatement. But she was still determined to get back. So she fought the mere men among her enemies with their own weapons, and routed them.

There is such a fuss going on upon the stage that it seems almost as if one had stumbled upon a little private war in some private club, of great import to the members, but of little interest to the outside world. The author has displayed a certain caustic satire, which will, no doubt, delight all members of golf, country or any other clubs to which women belong.

Throughout the entire play Miss George's acting was a praiseworthy characterization. She gave a capital picture of the small town vixen with the talent for rubbing people up the wrong way, and the gift of setting them all agog. None of the other characters seemed to be more than theatrical contrivances.

## MADRID STAGE FOLK FORM UNION

HAVANA, Cuba, Sept. 5.—Theatrical circles here received word tonight from Madrid, that, following the example set by actors and actresses in New York, chorus girls and boys and musicians of the Spanish capital have organized a labor union. It is expected they will soon present demands for more favorable contracts.

## TO REVIVE G. & S. OPERAS

LONDON, Eng., Sept. 6.—Rupert Carte has decided on the date for the opening of his season of Gilbert and Sullivan operas as September 29, at the Princess Theatre, by arrangement with Gilbert Miller.

## DEATHS

KATE TYDALL, who became famous for her impersonation of "Wally" in "Two Little Vagabonds," died last week in London, England. She was the widow of Albert Gilmer who died about two years ago.

W. LOUIS BRADFIELD died last week at Brighton, England, aged fifty-three. For many years he had been famous as a light and operatic comedian and made his professional debut thirty-three years ago in Nottingham. His first West End appearance was as the captain in "In Town." He also played the light comedy lead in "Flora-dora" and many other such plays. Death was sudden and due to heart failure.

CHARLES R. CURTIS died last Saturday at the home of his sister, Mrs. Leonard Sykes, in Dover, Ohio. Curtis, whose home is in Rochester, was appearing with the Bryant Stock Company in West Virginia, and was taken suddenly ill. He decided to go to his sister's home and, when he arrived, was taken to the Union Hospital, where he collapsed. Death was due to typhoid fever. He was twenty-three years of age and well known as a stock actor.

AMY LYCETT, well known to the past generation as a serio-dancer, died last week at "Brinsworth," the home for actors maintained at Twickenham, England, by the V. A. B. F. & L., at the age of seventy. She was in perfect health till a few weeks ago when she developed consumption, and died before arrangements for her removal to a sanatorium could be completed. She was admitted to the institution in 1911.

M. G. MITCHELL, the playwright, died last week in Paris. He had a country home in one of the suburbs of that city.

CHARLES FIGG, character man with the "Burlesque Wonder Show," died recently in a hospital in Pittsburgh. Death was caused by an operation on a carbuncle, which had been performed that day. Figg was first taken sick while playing the Palace Theatre, Baltimore. He was well known in both burlesque and vaudeville.

JAMES BEVINS died last week at the Staten Island Hospital after an illness of nearly a year. He was sixty-three years old and went into the Actors' Fund Home two years ago, where he was a guest until removed to the hospital.

## IN MEMORY

of my Beloved Husband and Pal

**RICHARD E. PATTON**

Passed Away Sept. 9, 1919

**HOPE R. PATTON**

PROF. FRED MACART, noted animal trainer, circus performer, and vaudeville artist, after a lingering illness of about two years, died at his home, 5532 Santa Monica Boulevard, (Hollywood), Los Angeles, last week, at sixty-nine years of age. He leaves a widow, Madam Josephine Macart, to whom he had been married more than forty years. Prof. Macart was a descendant of one of the oldest families in the show business, his mother, Madam Marie Macart, being a Ginnett, of the famous Ginnett Family; and, at the time of his birth, they owned the largest circus in England. He was born in Yarmouth, England, and entered the show business at the age of four years, appearing in the Cinderella Panto, at Astley's Circus, London. From his four year old start, he became a well known circus performer, travelling, in 1870, with the Old Dan Rice show from 1876 to 1878, and later with the original Howe's London Circus, at that time being known as one of the Three Livingstone Bros. He played three seasons respectively with the Orin Brothers in Cuba, John B. Doris, W. W. Cole, Sells Brothers and many others. His last season under the white tops was with Barnum & Bailey in 1887 and 1888 in England. Finding circus life a bit too strenuous he later followed the vaudeville business until he sold his animals in Germany and returned to Chicago where he remained until poor health forced him to the Coast. In Los Angeles, where he played a few desultory engagements, his last being at Morosco's, where he presented his dog "Brownie" in the play, "Young America," week of June 30th, 1918.

## BURLESQUE "CHU CHIN CHOW"

LONDON, Eng., Sept. 14.—The London "Follies" were revived last week by Ernest C. Rollis, when he presented a series of travesty sketches, including a burlesque on "Chu Chin Chow," showing the millionth performance of the play, with all the parties to its production and presentation old and decrepit.

## CANADIAN GOV'T USING FILMS

TORONTO, Can., Sept. 12.—The Ontario Provincial Government has resorted to the use of films in popularizing the province as a business and amusement center.

**FAN SAN**

(This is not a Face Powder)



# THE NEW YORK CLIPPER

**E. F. ALBEE**  
President

**J. J. MURDOCK**  
General Manager

**F. F. PROCTOR**  
Vice-President

## B. F. Keith Vaudeville Exchange

(Agency)

(Palace Theatre Building, New York)

**B. F. KEITH**

**EDWARD F. ALBEE**

**A. PAUL KEITH**

**F. F. PROCTOR—FOUNDERS**

Artists Can Book Direct by Addressing S. K. Hodgdon

## WILLIAM FOX CIRCUIT OF THEATRES

**WILLIAM FOX, President**

Executive Offices, 130 West 46th St., New York

**JACK W. LOEB**

General Booking Manager

**EDGAR ALLEN**

Manager

Personal Interviews with artists from 12 to 6, or by appointment

## Attention Vaudeville Acts

**John Quigley Theatrical Agency, Inc.**

New England's leading Independent Agency. Vaudeville and outdoor attractions desired for Summer. Short jumps. 184 Boylston St., Boston, Mass.

## INSURE YOUR MATERIAL AGAINST THEFT REGISTER YOUR ACT

SEND IN YOUR MATERIAL

THIS COUPON will be numbered and attached and a certificate will be returned to you as an acknowledgment, and for future reference. The contribution should be signed plainly by the person or firm sending the same, and should be endorsed by the stage manager of the show or of the house where the act is being used or other witnesses. Further acknowledgment will be made by the names and numbers being published.

Address your contributions to

**The Registry Bureau**

NEW YORK CLIPPER, 1604 Broadway, New York

Date.....

**NEW YORK CLIPPER REGISTRY BUREAU**

Enclosed please find copy of my.....

entitled.....

for Registration.

NAME.....

ADDRESS.....

### CERTIFICATES ISSUED

|                                     |                                    |
|-------------------------------------|------------------------------------|
| 1347—Salzman & Morris.....Act       | 1357—A. Eubanks.....Act            |
| 1348—Rosa Forregrosa.....Act        | 1358—Sydney B. Chase.....Drama     |
| 1349—Florence A. Brennan.....Songs  | 1359—Marie Hart.....Act            |
| 1350—Frank Pepe.....Song Lyrics     | 1360—Frank Gould.....Material      |
| 1351—Bernard A. Grossman.....Lyrics | 1361—W. H. Cooke.....Material      |
| 1352—Frederick Wallace.....Scenario | 1362—Harvey Denton.....Gag and Act |
| 1353—Bernhard Lohmuller.....Novelty | 1363—Richard Hamlin.....Ballad     |
| 1354—Lewis & Green.....Titles       | 1364—David Greenberg.....Ballad    |
| 1355—H. P. Young.....Title          | 1365—Lieut. Harry Berry.....Title  |
| 1356—W. Earthman Farrell.....Lyric  | 1366—Walter E. Peters.....Songs    |
|                                     | 1367—Charles L. Mollis.....Book    |

## PAPER HATS

For Coronets, Parades, Dances, etc., 25c. up. Catalog free.  
**GUS KLIPPERT, 46 Cooper Sq., N. Y.**

## WIGS WORTH HILE

**Toupees Make-Up**

Send for Price List

**G. SHINDHELM**

109 W. 40th St. New York

## CLIPPER BUSINESS INDEX

Advertisements not exceeding one line in length will be published, properly classified, in this index, at the rate of \$10 for one year (\$3 issues). A copy of The New York Clipper will be sent free to each advertiser while the advertisement is running.

### LAWYERS.

Joseph A. O'Brien, 1402 Broadway, New York City.

Edward Doyle, Attorney, 421 Merchants Bank Bldg., Indianapolis, Ind.

James S. Kleinman, Equitable Bldg., 120 B'way, New York City.

F. L. Boyd, 17 No. La Salle St., Chicago.

### MUSICAL GLASSES.

A. Brauneiss, 1012 Napier Ave., Richmond Hill, N. Y.

### SCENERY.

**SCHELL'S SCENIC STUDIO**

581-583-585 South High St., Columbus, O.

**SCENERY FOR HIRE AND SALE.**

Amelia Grain, 819 Spring Garden St., Philadelphia, Pa.

### SONG BOOKS.

Wm. W. Delaney, 117 Park Row, New York.

### TENTS.

J. C. Goss Co., 10 Atwater St., Detroit, Mich.

### THEATRICAL GOODS.

Boston Regalia Co., 387 Washington St., Boston, Mass.

### THEATRICAL HARDWARE.

A. W. Gerstner Co., 634 8th Ave. (41st St.), N. Y.

### VENTRILOQUIST FIGURES.

Ben Hobson, 271 West 150th St., New York City.

### VIOLINS AND SUPPLIES.

August Gemunder & Sons, 141 W. 42nd St., N. Y.

## TAYLOR TRUNKS

Send for Catalog

**C. A. Taylor Trunk Works**

28 E. Randolph St. CHICAGO

210 W. 44 STREET NEW YORK N. Y.

## SCENERY

Diamond Dye, Oil or Water Colors

**SCHELL SCENIC STUDIO, COLUMBUS, O.**

## Wardrobe Prop Trunks, \$5.00

Big Bargain. Have been used. Also a few Second Hand Innovation and Fibre Wardrobe Trunks, \$10 and \$15. A few extra large Property Trunks. Also old Taylor Trunks and Bal Trunks.

Parlor Floor, 28 W. 31st St., New York City

### HERALDS

|  |         |
|--|---------|
| 5,000 9x12 Heralds, 4 pp., each page 6x9.....                    | \$12.65 |
| 10,000 9x12 Heralds, 4 pp., each page 6x9.....                   | 20.50   |
| 5,000 10 1/2 x 14 Heralds, 4 pp., each page 7 1/2 x 10 1/2.....  | 13.75   |
| 10,000 10 1/2 x 14 Heralds, 4 pp., each page 7 1/2 x 10 1/2..... | 22.00   |
| 5,000 12x18 Heralds, 4 pp., each page 9x12.....                  | 16.50   |
| 10,000 12x18 Heralds, 4 pp., each page 9x12.....                 | 27.50   |
| 5,000 14x21 Heralds, 4 pp., each page 10 1/2 x 14.....           | 19.25   |
| 10,000 14x21 Heralds, 4 pp., each page 10 1/2 x 14.....          | 33.00   |
| 5,000 6x24 Heralds, two sides.....                               | 11.20   |
| 10,000 6x24 Heralds, two sides.....                              | 21.45   |
| 5,000 7x21 Heralds, two sides.....                               | 13.75   |
| 10,000 7x21 Heralds, two sides.....                              | 22.00   |
| 5,000 9x24 Heralds, two sides.....                               | 16.50   |
| 10,000 9x24 Heralds, two sides.....                              | 27.50   |
| 5,000 10 1/2 x 28 Heralds, two sides.....                        | 19.25   |
| 10,000 10 1/2 x 28 Heralds, two sides.....                       | 33.00   |

The above prices for Heralds contemplate setting the forms to your order from your own copy and cuts, thus giving you a Herald that "fits" your attraction, at a price you would have to pay for a "stock" Herald. They are printed in black ink on assorted poster paper or white print. Union label on all printing. Terms: Cash with order. Prices subject to change without notice. GAZETTE SHOW PRINTING COMPANY (Member U. T. of A.), Matteson, Illinois, U. S. A.

## Just Completed

The Lyrics and Music for several shows and are again ready to accept orders for original songs, arranging and writing. **HUGH W. SCHUBERT**, Musical Director, Hertig & Seamon, 125th St. Theatre, N. Y.; or 489 State St., Brooklyn.

## A. FURMAN

**Theatrical Costumer for the Best**

Nothing too big nor too small. Vaudeville, Revue, Burlesque. Everyone furnished. Salesroom—1000 Broadway, Rector Building, Room 402, New York.

## BAL'S DREADNAUGHT

A GOOD TRUNK AT  
A VERY LOW PRICE.

## BAL'S XX

OUR STANDARD TRUNK  
FULLY GUARANTEED.

## BAL'S STAR

OUR TRUNK DE LUXE

## TRUNKS

**WILLIAM BAL COMPANY**

145 West 45th St.

or

4 West 22nd St.

NEW YORK CITY

## TIGHTS

Silk Opera Hose and  
Stockings

Are Our Specialties

QUALITY the BEST and PRICES the  
LOWEST.

Gold and Silver Brocades, Theatrical  
Jewelry, Spangles, Etc. Gold and Silver  
Trimmings. Wigs, Beards and all  
Goods Theatrical. Samples upon request.

**J. J. WYLE & BROS., Inc.**

(Successors to Siegman and Well)

10-20 E. 17th St. New York

## MONEY WRITING SONGS

A successful music composer and publisher writes a book explaining how to make money publishing songs. Contents:—Correcting your Faults, Writing a Melody, Directing the Ambitious Young Composer, Placing your Songs before the Public. Lists over 500 Music Dealers, 200 Band and Orchestra Dealers. You need this book, only one of the kind on the market. Only \$1.00 Postpaid. Money back if you say so. Union Music Company, 315 East Fifth St., Cincinnati, Ohio.

## L. MILLER SHOES

THE LARGEST THEATRICAL SHOE  
MANUFACTURERS IN THE WORLD

WE FIT ENTIRE COMPANIES  
OF ANY SIZE  
ALSO INDIVIDUAL ORDERS

WE FILL EVERY STAGE REQUIREMENT

NEW YORK 1354 BROADWAY at 46th St.  
CHICAGO STATE & MONROE STS.

## PLAYS

VAUDEVILLE ACTS, ETC.  
N. Y. PLAY BUREAU, 2663  
Decatur Ave., New York City.  
Stamp for catalog.

## LARGEST THEATRICAL TRANSFER IN N. Y.

Telephone (2903) Chelsea  
(2904)

**Pierce-Arrow Trucks**

**JOSEPH F. REILLY**

Office, 437 to 443 W. 31st Street

NEW YORK

S. HEFFERNAN, Genl. Mgr.

## WIGS

Human Hair, brand new, Irish,  
Dutch, Jew, \$1 each. Scotch  
or Men's Dress Wig, \$1.50, \$1.75,  
Negro Wigs, 35c., 50c., 75c.  
Tights, \$1.15. Paper Hats, Wigs,  
etc., 35c., gross \$3.50. Catalogue  
Free

G. KLIPPERT, MFR., 46 Cooper Sq., New York